

A  
C O L L E C T I O N  
O F  
T U N E S,  
P A R T I.

Consisting of PSALM TUNES, suited to the several METRES commonly used in Publick Worship,  
set in FOUR PARTS, and on the most easy KEYS;

WITH  
An INTRODUCTION to the ART of SINGING and  
PLAIN COMPOSITION.

By C. ASHWORTH,

The SECOND EDITION.

L O N D O N :

Printed and Sold for J. BUCKLAND, at the BUCK, in PATER-NOSTER-ROW. 1765;

## A D V E R T I S E M E N T.

*THIS collection is made to encourage persons to form a little acquaintance with the Art of Singing, and to furnish a convenient Book of Tunes for a place of worship. To answer these ends, the Editor has given the plainest instructions he was able, the tunes are set on the most easy keys, and the price is fixed as low as possible; the compiler being determined not to get any thing by it. The Tunes in each metre are placed alphabetically, (1.) short metre, (2.) common metre, (3.) long metre, (4.) common metre double, (5.) long metre double, (6.) peculiar measures. To render it more extensively useful, the tunes are collected from very different parts of the kingdom, and several pages with blank lines are added at the end, on which any others, that are peculiar to each place, may be written down.*

*Since this collection was first sent abroad, a Second Part has been published, containing Anthems and other Tunes, more proper to entertain and improve those who have made some proficiency in the Art of Singing, than to be introduced into publick worship. Sold by Mr. Buckland, Price half bound 2s. 6d. bound 3s.*





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A N  
I N T R O D U C T I O N  
T O T H E  
A R T of S I N G I N G, &c.

C H A P. I.

*Of Tune in general, or musical Sounds; and of singing by Notes.*

§. 1. **W**HEN eight church-bells are rung round, (*i. e.* not in changes,) the first has the shrillest or highest sound, and the rest succeed each other by regular intervals to the great bell, which has the deepest sound. These intervals however are not equal; but, as bells are commonly tuned, a good ear will perceive there is less difference between the sound of the first and second, and of the fifth and sixth, than there is between any other two which are sounded the one immediately after the other.

*N. B.* The smallest bell is here all along called the first, the smallest but one the second, &c. though ringers sometimes reckon them the contrary way.

2. The interval between the sound of the first and second, or the fifth and sixth, is called a *semi-tone*, or half-tone; all the others are double to these, and are called *tones*.

3. Though the human voice can form sounds that do not differ from each other so much as a semi-tone, it is found in practice that the most agreeable interval by which the voice

can ascend or descend, is either a semi-tone or some number of semi-tones. For instance, whatever sound a person makes, if he would have the next to be higher than the first, he must not rise less than a semi-tone; if more than that, a tone; or a tone and a semi-tone; or two tones, &c. and the same in descending.

4. The interval from any bell to the next is called a *second*, whether it be a tone or semi-tone; to the next but one a *third*, &c. for in reckoning the intervals both the extremes are counted: for instance, from the first to the third is a third, from the third to the fifth is another third, from the fifth to the eighth is a fourth.

5. The series of sounds from the first bell to the eighth is called an octave. Now it appears from what is said above (§. 1, 2.) that this consists of five tones and two semi-tones.

6. If a person had two sets of bells tuned in the manner of our church bells (eight in each set) and the lowest of one set were unison (*i. e.* of the same sound) with the first of the other,

other, he might lay aside one of these and keep only fifteen, without altering the series of sounds. These fifteen bells would sound two octaves; the first from the first bell to the eighth, the second from the eighth to the fifteenth, and the semi-tones would fall out in the same places in the second octave as in the first. See this illustrated Plate I. N<sup>o</sup>. 1. where the different distances of the lines denote the semi-tones and tones.

7. If he had a mind to ring only some eight of these fifteen bells, he might begin with *any one* of the first eight bells, and ring that with the seven that immediately follow it. Now in these cases the semi-tones will not always fall out in the same places.

For instance; if he begins with the second bell, the semi-tones will be the intervals between the fourth and fifth, the seventh and eighth, as in Plate I. N<sup>o</sup>. 2. If he begins with the third bell, the semi-tones will be the intervals between the third and fourth, the sixth and seventh, as in N<sup>o</sup>. 3. and thus the semi-tones will continually change their places till he begins with the eighth bell, when they will be in the same places as when he began with the first. See N<sup>o</sup>. 1—8.

8. The semi-tones shifting their places in this manner, must make the air of each octave different from that of the others.

9. Indeed at whatever bell he begins, the whole interval from that to the eighth below will be the same (*viz.* five tones and two semi-tones) as appears from the scheme. Every eighth therefore is the same interval.

But if he sometimes begins the octave with one bell, and sometimes with another, the intervals from the first to any other in the series (*v. g.* the 2d, 3d, 4th, 5th, 6th, 7th)

will not be the same. For instance, if he begins with the first bell (N<sup>o</sup>. 1.) the second will be but a semi-tone lower, the third a semi-tone and tone, the fourth a semi-tone and two tones, the fifth a semi-tone and three tones, the sixth two semi-tones and three tones, the seventh two semi-tones and four tones.

But if he begins with the second bell (N<sup>o</sup>. 2.) the second from thence will be a tone below it: the third will be two tones; the fourth, three tones; the fifth, three tones and a semi-tone; the sixth, four tones and a semi-tone; the seventh, five tones and a semi-tone.

In both these cases, the fifth consists of three tones and a semi-tone: but if the octave begins with the fifth bell, the fifth from thence will only consist of two tones and two semi-tones. N<sup>o</sup>. 5.

10. Of each interval of sound therefore, excepting an eighth, there are two kinds, the less and greater, the greater consisting always of a semi-tone more than the less.

2d, 3d, 4th, 5th, 6th, 7th, 8th.

Less contains  $\frac{1}{2}$   $1\frac{1}{2}$   $2\frac{1}{2}$  3 4 5 6 tones  
Greater contains 1 2 3  $3\frac{1}{2}$   $4\frac{1}{2}$   $5\frac{1}{2}$

This may serve to explain the nature of musical intervals; for the different degrees of sound, as performed by the voice or any instrument, are the same as on the bells, and the tones and semi-tones, and consequently all the other intervals (greater or less) fall out in the same order.

11. A number of sounds that succeed each other may be called a *musical air*.

12. Before a person can give the true sound of any air or piece of musick which is written down, it is necessary,  
(1.)





(1.) That he should know in what part of it the semi-tones fall; (2.) That he should be able to rise and fall a tone and semi-tone with truth and certainty; and (3.) To sound any larger interval, as a less or greater third, fourth, fifth, &c. The attainment of each of these is greatly assisted by a kind of mechanical method, which is as follows:

13. Every piece of musick is writ down on a certain number of lines, which have spaces between them.

14. These lines and spaces are counted from the bottom; the lowest is called the first, the next above that the second, &c.

15. Each line and each space denotes a distinct interval. For instance; if the first note (or musical character) is on the first line, and the second on the first space, this note is a second above the first; if on the second line, it is a third, &c.

16. All the notes that stand on any one line or space are called by one name; those on the next above or below by another name, &c.

17. These names are only four, mi, fa, sol, and la. Mi determines the place of all the rest; for instance, if the notes on the first line are to be called mi, those on the first space must be called fa; the second line, sol; the second space, la; the third line, fa; the third space, sol; the fourth line, la; the fourth space, mi; and so the series proceeds as before. From mi therefore, wherever it stands, counting upwards, the names of the notes, in a regular series, are fa, sol, la, fa, sol, la; and downwards, la, sol, fa, la, sol, fa; then mi returns, and the names are repeated in the same order.

18. The intervals from fa to sol, sol to la, and la to mi, are tones; from mi to fa, and from la to fa, are only semi-tones.

19. By learning therefore to find mi, the places of the tones and semi-tones are determined; for the note immediately above mi is fa, which must therefore be sounded but a semi-tone higher. The fourth above mi is la, the next above which is fa, the other semi-tone.

20. A person may best learn to sound the tones and semi-tones by beginning with a low sound, and thence rising an octave by regular intervals, calling the notes in the series by their proper names, and raising each above the former a tone or semi-tone, as its name intimates; (§. 18.) but this cannot be learned without assistance.

21. If a person learns by a master or an instrument, it is common to begin with the note a third below mi; thence rising an octave, the notes are sol, la, mi, fa, sol, la, fa, sol; and descending from the highest to the lowest, sol, fa, la, sol, fa, mi, la, sol. See the eight notes plate 8. This must be very often done, till the voice is habituated to sound the tones and semi-tones in their proper places, according to the names of the notes, and the ear to distinguish them certainly and accurately.

22. A person may learn this by singing along with a set of eight bells. He then begins at the highest note, which, as bells are commonly tuned, answers to fa, the second to mi: the whole series is fa, mi, la, sol, fa, la, sol, fa. When he is able, without the bells, to sound the descending octave exactly, it seems not impossible for him to begin at the lowest sound, and rise by the proper intervals to the highest. But it is scarce necessary to mention this expedient, as few will want to sing who cannot procure the assistance of some one who is able to sing an octave in the ascending and descending series.

8 Of sounding the larger Intervals. The Scale of Musick drawn out upon Lines and Spaces; their Names.

23. When, by often finging an octave, a person has learned to sound the tones and semi-tones exactly, he may easily learn to rise or fall by larger intervals; by first sounding all the intermediate notes, and then only the extremes; for instance, in order to sound a fourth, let him first sound the first, second, third, and fourth, and then only the first and fourth, omitting the second and third; and thus of any other.

24. When he can do this, the next business is to find mi, which will teach him the names of all the other notes, and consequently what intervals are semi-tones or tones, less or greater thirds, fourths, fifths, &c. But before directions are given for this, many things are to be explained.

25. Let a man, whose voice is strong, form the deepest sound he is able, and from thence rise an octave. Let another man, whose voice is naturally of a higher pitch, take the last sound and rise from thence through another octave. Women's and children's voices are commonly more shrill than men's, and are really an octave above theirs, when they seem to be unison with them. Let a woman then sing the latter of these two octaves: at the last note of it she will be an eighth above the man with whom she sings, two eighths above the height at which he began to sing, and three eighths above the first note which the first man sounded.

26. Some voices are able to rise so much higher, and others to sink so much deeper than is here supposed, that the highest note of one shall be four eighths from the deepest of the other.

27. Nevertheless the scale of the human voice is commonly reckoned to consist of three eighths, or twenty-two different

sounds; the intervals are twenty-one, of which fifteen are tones and six semi-tones.

28. If eleven lines were drawn, and a note were set on the lowest line, another on the space above it, a third on the second line, &c. the twenty-second note would stand in the space above the highest line, and this would represent the whole scale of notes.

29. These several lines and spaces are called after the names of the first seven letters of the alphabet, A, B, C, D, E, F, and G. These being repeated three times make twenty-one, and the first being repeated a fourth time makes twenty-two. The first line is called G, and, as this is the last letter, the series begins again, the first space is called A, the second line B, &c. the eleventh line is A, and the space above it G, which compleats the scale.

30. There are several sounds which when they are made at the same time, afford the ear a sensible pleasure; these are said to be *Concords* to each other. The composition of these sounds is called *Harmony*. Other sounds, if made together, would give the ear pain; these are called *Discords*.

A sound which is a third, a fifth, a sixth, or an eighth from another, is a concord; a second, fourth, or seventh, is a discord.

31. Hence it follows, that if different persons perform different airs, the ear will be entertained if the sounds which are made by each are concords to those which are made at the same time by the others.

32. Two, three, or four of these different airs are often sung at the same time, and seldom more than four in church musick, where only voices are employed.



33. A tune often consists of two or more of these airs, which in respect to the whole are called *parts*. The lowest part is the *bass*, next to that the *tenor*, the third the *contra*, the fourth the *treble*. The *bass* is commonly the lowest, though some notes of it may rise above the *tenor*.

34. Some tunes instead of a *treble* have a *medius*. This is much the same as a *treble*, excepting that it is intended to be sung by men's voices, and a *treble* by women's or children's, which are an octave higher. If a tune is well composed, the part intended for a *treble* will not sound altogether so well, if sung by men ; nor a *medius* if sung by women. Thus for instance, a note in the *treble* which is a fifth above a correspondent note in some other part, will be a fourth below it if sung as a *medius* ; a note in the *medius* which is a fifth below the correspondent note, will become a fourth above it, if sung as a *treble*. See §. 30. But in common it is no great matter whether this part is sung as a *medius* or *treble*.

35. Though the whole scale of the human voice is reckoned to contain twenty-two different sounds, and consequently would require eleven lines and their spaces to range all the notes from the lowest to the highest, the compass of any one part is seldom more than ten or twelve notes, and therefore five lines and spaces are in common sufficient to contain them all. If any note rises or falls beyond the compass of five lines, a line is occasionally drawn for it, which is called a *ledger-line*. The five lines appropriated to each part is called its *staff*.

36. As there is a staff for each of the four parts, each consisting of five lines, and the whole scale consists of no more than eleven, (§. 28.) it follows that some of the same lines

must belong to different staves ; for instance, the 1, 2, 3, 4, and 5th lines are the *bass-staff* ; the 3, 4, 5, 6, and 7 are the *tenor-staff*. Here the 3, 4, and 5th lines belong both to the *bass* and *tenor* ; and thus of the rest ; as appears by the scheme, Plate I. N<sup>o</sup>. 9. where the whole scale is drawn first, and then the several lines that belong to each part are taken by themselves.

37. N. B. The proper place of *mi* is in B, and therefore the natural order of all the notes in the scale is represented in the scheme referred to in the last §.

38. By inspecting this scheme a person may easily see the connection of the several parts, and may count the distance between a note in one, and any note in either of the other parts : for instance, a note on the fifth line of the *bass* is unison to one that stands on the third of the *tenor*, or the second of the *contra*, and a fifth below a note which stands on the first line of the *treble*. If a note stands on the same line or space in each part, the note in the *bass* is a fifth below that in the *tenor*, a seventh below that in the *contra*, and a thirteenth below that in the *treble*.

39. It would not be difficult to find both the letters and notes that belong to each line or space in every part, by this scheme ; but to make it more easy, another scheme is added (N<sup>o</sup> 10.) in which each staff is drawn apart.

40. The mark at the beginning of each staff (N<sup>o</sup>. 10.) is called a *cliff*. The name is a corruption of the Latin word *clavis*, a key. The *cliff*, by informing us how the letters stand, discovers the place of *mi* and the names of all the other notes, and of consequence lets a person into the knowledge of the whole tune.

41. The first is called the G cliff, not only because it resembles

B

seembles

10 *Of finding Mi in the natural Key. Of the Flat, Sharp, and Natural; the Use of occasional Flats, &c.*

embles a careless kind of G, but chiefly because the line in which it is set, which is always the second, is G.

42. The cliff of the tenor and contra consists of two upright and two transverse strokes; the line which passes between the transverse strokes is always C. This is therefore called the C cliff. In the tenor it is commonly the fourth line, and in the contra the third; it is placed on any line, but most frequently on one or other of these.

43. The cliff of the bass is a kind of C (sometimes inverted) with two tittles. This is called the F cliff, because the line on which it is set (*i. e.* between the two tittles) is always F.

44. As the cliff determines the name of one line, it is easy from thence to find the names of all the rest, by counting from thence towards the top of the staff as the letters stand in the alphabet, and towards the bottom by naming the letters backwards, beginning each way from the cliff letter.

45. As B is the natural place of mi, to find where mi stands, let a person first observe the cliff; then let him count the letters according to the last direction, upwards and downwards, till he comes to B: all the notes which stand on that line or space are mi, and the order of all the rest is determined by §. 16, 17.

46. A little examination of the last scheme (Plate I. N<sup>o</sup> 10.) will make this plain; where the series of the letters ascending and descending from the letter of the cliff is marked, and of the notes each way from mi.

47. If the notes on B were always called mi, these rules would never fail to discover where to find it; but it often changes its place, which makes many farther rules necessary.

48. *b* is called a flat, \* a sharp, and *q* a natural.

49. When a flat occurs in the course of a tune, it directs that the note which immediately follows it is to be sung a semi-tone lower than it ought otherwise to have been. N. B. A flat is seldom set before any other note than mi, which in that case is better called, and sung fa. A sharp directs that the note immediately following it is to be sung a semi-tone higher than its natural sound; but neither of them when they are set thus, occasionally, affects any more than the note which immediately follows, or at most those that stand on the same line or space following one another, without any other note coming between them.

50. A flat or sharp set at the beginning of a tune affects all the notes throughout the whole tune which stand on the line or space on which it is set, the one sinking, the other raising them half a tone.

51. A natural takes off the effect of the flat or sharp from the note before which it stands, and shews that it is to be sung as in the natural state; from hence it takes its name. If a sharp preceded, its effect is much the same as a flat; if a flat, it has the same use as a sharp.

52. As flats and sharps set at the beginning of a tune affect all the notes on the line or space where they stand, the easiest way of making the alteration is by changing the place of mi.

53. To illustrate this in the case of flats. In the natural state the notes on A are called la, upon B mi; this interval therefore is a tone: but if a flat is set in B, all the notes in B must be sounded only a semi-tone higher than if they stood in A; call them fa therefore, and the alteration is made. Mi is always a fourth above and a fifth below fa, as may be seen



seen in the scale (Plate I. N<sup>o</sup>. 9.) ; the notes in E must therefore be called mi, for E is just that distance above and below B. If a second flat is set, it must be placed where mi last stood, *i. e.* in E : this being now called fa, and mi (being removed to the fourth place above, and the fifth below) will stand in A. If a third flat be added, it must again stand where mi last stood, *i. e.* in A ; the notes in A being now called fa, mi will remove again to the fourth above and the fifth below, that is, to D.

54. A sharp is always set on a line or space on which the notes would otherwise have been called fa. The notes on F in the natural state are fa, and this is the first place that admits a sharp ; now if the notes upon F are called mi, and sung accordingly, the effect of the sharp will be expressed, for they will be sung a semi-tone higher than before. As the fifth above and the fourth below mi is always fa, that will be the name of all the notes in C, for C is that distance from F. If a second sharp is added, it must be set in C, and then the notes in C must be called mi. The fifth above and the fourth below, *i. e.* G, will now be fa, and therefore G is the place of a third sharp, and then instead of fa the notes in G will be called mi.

55. No more flats or sharps are necessary ; for it is evident by looking over the two last §. that mi has stood successively on every letter, and consequently a fourth flat or sharp would only remove it into some other place where it has already been.

56. This may give some notion of the effect of flats and sharps placed at the beginning of a tune, and of the reason of changing the place of mi : by which the alteration, designed

only to affect the notes upon one letter, is made, and all the others remain as before.

57. But for practice this is best learnt mechanically, *i. e.* by committing to memory and applying the following Rules.

If neither flat nor sharp is set at the beginning of a tune, the notes in B are mi.

If B has a flat, mi is in E.

If B and E have flats, mi is in A.

If B, E, and A have flats, mi is in D.

If F has a sharp, mi is in F.

If F and C are sharp, mi is in C.

If F, C, and G are sharp, mi is in G.

58. Some letters occur twice in a staff; (for instance, the lowest line and fourth space are always the same, and the first space and highest line) if therefore a flat or sharp is set in both places, it is reckoned but one flat or sharp.

59. Mi is found on every cliff by the same rule : for instance, though B does not stand in the same place in any two of the Cliffs, yet, if there is neither flat nor sharp set at the beginning of a tune, mi is in B, where-ever B is found, and so in any other case.

To find mi therefore in any tune, first observe whether there are flats or sharps ; the rules §. 57 will shew on what letter mi stands ; then observe the cliff, and by §. 44, or the scheme, Plate I. N<sup>o</sup>. 10. the letter is easily found, and consequently the place of mi.

60. If the first note of a tune stands in A, without flat or sharp, it must be called la, and the notes on the line or space above it mi, &c.

If the first note stood on E, F having a sharp, that note

B 2

would

would be la, and those in the line or space above it mi, &c.

If a person takes a tune which begins upon A natural, and sets the first note on E with one sharp, taking care to place all the following notes as much above or below E, as in the copy from whence he transcribes they are above or below A, the tune will be the same. See Plate III. N<sup>o</sup>. 1. where the first line of Windsor tune is writ in these different forms. If the tune in these different forms were given to different persons to be sung, if they sounded the first note unison, the names and sound of all the rest would be the same.

61. This cannot easily be done upon musical instruments, because upon them each letter has a certain sound; for instance, there is a particular key of a harpsichord or organ, which a person always strikes when he would sound a note that stands on A natural, another key for a note in E, &c. If a tune so differently written as is supposed in the last section, and the case there referred to, were given to be performed by two persons on such instruments, they would play the same air, but one would begin, and sound every following note a fourth above the other.

62. There is a certain height at which it is most agreeable that any particular tune should begin; now since the letter on which the first note is set determines the height, if it is to be played on an instrument (§. 61.) all the variety occasioned by flats and sharps is necessary in instrumental musick.

63. But nothing determines the pitch of the voice: if one tune begins on A, and another in E, a person may begin both at the same height. The universal rule to determine the height of the first note is, that it must be such that all the

other notes, above or below, may be sounded with ease, and agreeable to the nature of the composition.

64. Hence it appears to be of less consequence on what letter a tune begins which is designed for the voice, and therefore, where no instrument is concerned, such a number of flats and sharps are not necessary.

65. Yet even in vocal musick it is not proper to lay them all aside, since it would often make several ledger lines necessary, which would be attended with manifest inconvenience. For instance, suppose the first note of a tune is fa above mi, if the highest note is but a fifth above the first, it may well enough begin on C natural: but if the highest note is an eighth above the first, it would stand on the second ledger line. In this case the first note would be better placed on G with a sharp in F. Most tunes may however be set for the voice either without flats or sharps, or with only one sharp. The scheme, Plate II. shews how all the rest may be reduced to the G cliff.

66. The most proper way of writing down the several parts is to place them on staves with different cliffs (as in the scheme, Plate I. N<sup>o</sup>. 10.) *i. e.* the bass on the F cliff, the tenor with the C cliff on the fourth line, the contra with the C cliff on the third line, and the treble on the G cliff. But many persons have of late set the tenor and contra on the G cliff, as well as the treble. This is undoubtedly less accurate than the other method: it does not shew the connection of the parts so well, and makes it more difficult to count the distance of the correspondent notes, because a note on any letter in the tenor and contra, is to be reckoned an octave lower than if it was found in the treble. For instance



stance, a note upon A, in the tenor or contra, is unison to one that stands on the fifth line of the bass; but a note in the same space in the treble is an eighth above it; and so in every other case. This inconvenience however will chiefly affect those who want to compose, or examine the composition of a tune; and before they attempt this, it may be presumed they will so far make themselves masters of the matter, as to find no great difficulty in it. And therefore,

67. As the number of cliffs increases the difficulty of learning to sing, by transposing the letters, and consequently all the other notes, the treble, contra and tenor of all the tunes in this collection are set upon the G cliff. To ease the learner farther, all the tunes are set either without flats or sharps, or with only one sharp. A person therefore, to learn these tunes, needs only to make himself master of the notes on the G and F cliff in these two cases. Yet it may be proper to learn the place of the notes in any cliff, and with any number of flats or sharps because they often occur in other collections. It was therefore thought proper to give so particular an account of them as above, though the following tunes may be learnt by a person who knows nothing of many articles that have been mentioned.

68. Tunes are distinguished into those that stand on a *flat* or *sharp key*. This has no reference to the flats or sharps set at the beginning of a tune; but to the manner in which the tune concludes. The last note of the bass is called the key-note: if the third above it is a greater third, the tune is said to be in a sharp key; if a less third, the key is flat. Almost all tunes end in fa, or la; the third above la is a less, above fa is a greater; the key therefore of all tunes that end in la is flat; and in fa, sharp. This is not improperly called a key, for it discovers in a great measure the air of the whole tune; the sharp key being chearful, the flat more grave and solemn.

69. An arch over or under two or more notes, intimates that they are to be sung to one syllable, but in singing by notes it is better to call each by its proper name, as if they were not tied in this manner.

70. A kind of W (see Pl. 8. staff 2.) is called a direct. It is placed at the end of a staff, to direct to the first note of that part in the next page, and is therefore set in the place in which that note stands.

THE Author has given as plain an account as he was able of the several Articles in this chapter; and he apprehends all of them deserve the careful study of such as desire in any degree to understand the grounds of the art. But as children, and some others, may find it difficult, at first, to learn such a variety of articles, he has here added a few plain observations concerning the principal matters, which may enable a person, in a sort of mechanical way, to sing the tunes in the following collection. The observations are delivered in rhyme, that they may be more easily remembered. They should

14 *Directions for learning all the Tunes in this Collection in a mechanical Way, with very little Trouble.*

should be carefully committed to memory ; but it may suffice that a person attentively peruses the notes, which are added to explain their meaning and application.

The treble cliff (*a*) is something like a G ;  
 The bass in figure more resembles C :  
 In tunes that have no sharp, the notes which are  
 Upon the treble's *middle line* must bear  
 The name of *mi* ; the *lowest line but one*  
 Shall, in the bass, by the same name be known ;

But with a sharp (*b*), the treble's *lowest space*  
 And *highest line* is *mi* ; the *fourth line* of the bass.  
 Let *mi* be where it will, twice (*c*) fa, sol, la  
 Are read above ; below twice la, sol, fa ;  
 And then the *mi* returns in either way.  
 When the last note of any bass is fa,  
 We say the key is sharp (*d*) ; a flat key when 'tis la.

(*a*) The Cliff is the first mark which occurs at the beginning of a tune. The three upper parts in this collection have the treble cliff, and are known from each other only by their place, the treble being the highest, the contra next, and then the tenor.

(*b*) \* is called a sharp, b a flat, and ♮ a natural. The sharp here meant is placed at the beginning of a tune, immediately after the cliff ; when it alters the place of *mi* according to this rule. But sharps, flats, and naturals, are sometimes placed in the course of a tune, and then they *commonly* only affect the note which immediately follows them. In this case a sharp raises the note half a tone, and a flat sinks it as much. A *natural* is never placed but when a sharp or flat has gone before, the effect of which it takes off ; and requires the note before which it is set to be sung its natural height, as if no such flat or sharp had been inserted. See the third line of the contra of Angels Song, p. 45. where the *natural* destroys the effect of the sharp set at the beginning, and consequently the note which follows it should be sung fa, not mi.

(*c*) The names of the notes are mi, fa, sol, and la. All the notes that stand on one line or space are called by the same name : For in-

stance ; on the treble cliff without a sharp, all that stand on the middle line are called mi ; all on the space above it, fa ; on the next line, sol, &c. This may be easily understood by looking into that part of Plate 8. where the order of the notes is put down, first without a sharp, and then with one. There it appears, that in whatever place mi is, the note which stands in the next place above it is fa, the next above fa is sol, above sol is la ; then fa, and sol, and la again ; after which mi returns, and the series proceeds as before. But the note which stands in the next place below mi is to be called la ; below la, sol ; and below sol, fa ; then la, and sol, and fa again ; after which mi returns, and the whole series proceeds as before. The sound of fa is but a little higher than that of the next note below it, (la or mi). This interval is called a semi tone or half-tone. The intervals between the other notes (fa and sol, sol and la, la and mi) are double to that, and are called tones ; but the modulation of the voice, so as to form a tone or semi-tone, can only be learnt by practising along with a master or an instrument.

(*d*) Those tunes which end in a flat key are generally grave, and suited to solemn occasions ; those on a sharp key, to cheerful psalms.



CHAP. II.

Of Time.

§. 1. **I**N some tunes all the sounds should be of equal length; but in others they should be very unequal in this respect: a due regard to the length of the several sounds is called keeping of time.

2. The figures and names of the several musical characters or notes must be carefully remarked. They may be seen Pl. 8. staff 1. Their names are a semi-breve, minim, crotchet, quaver, and semi-quaver.

3. The sound of these notes is to be prolonged to different lengths; a semi-breve is to be sounded as long as two minims, a minim as two crotchets, a crotchet as two quavers, a quaver as two semi-quavers. Demi-semi-quavers, which are joined by three cross-strokes, are seldom used in church musick; two are equal to a semi-quaver.

N. B. Formerly they used a long square note, called a *large*, for the note of longest time; the next was a short square note, which was only half the time of the other, and therefore, both in regard to the figure and the time, it was called a *breve*. A round note was sung half the length of this, and therefore was called a *semi-breve*. Such a note with a stem was half the time of this, and being the shortest note then in use was called a *minim* (from a Latin word which signifies *least*). But now the *large* being entirely laid aside, and the *breve* seldom used, the shorter notes, crotchets, quavers, &c. have been invented. It is probable however that we hold a semi-

breve nearly as long as a *large* used to be sung, so that the alteration is rather in the form of the notes, than the quickness of singing.

4. It often happens, especially in anthems, that while those who perform one part are singing, they that take another are to be silent, and sometimes all the parts are to be silent together. There are therefore marks invented which correspond to these notes, and intimate that silence is to be kept for so long a time as would be employed in singing the several notes, from whence they take their names. These, from their use, are called *rests*. See Pl. 8. staff 1.

5. An arch over or under a note with a dot in it is called a hold. See Pl. 8. staff 2. This directs to dwell on the note beyond its usual length of time. For this purpose we make a short pause in beating; but for a rest we continue to beat, and only stop singing. What is meant by beating will be explained below, §. 14, &c.

6. A note which has a dot after it is to be sounded half as long again as if it had no dot. Such a semi-breve is equal to three minims, a minim to three crotchets, &c. See Pl. 8. staff 1.

7. Lines drawn across the staff are called *bars*. But sometimes a bar signifies the several portions into which a tune is divided by these lines.

8. Single bars divide a tune into portions, which in respect

to

to time are equal to each other. For instance, if all the notes, dots, and rests between one bar and another, taken together, are equal to one semi-breve, all the notes, &c. in any other portion of the same tune must be equal to one. If one contains three minims, the others must have the same, or notes, dots, and rests equal thereto.

9. After the notes in a psalm tune which correspond to the words of each line, there is usually placed a double bar, or in anthems whenever the time or key changes; but they are of no use in respect to time.

10. Time is either common or triple; and of each there are different degrees of swiftness, which are suggested by certain marks set at the beginning of a tune, called *moods*.

11. The principal moods of common time are a common C, a C with a stroke through it, and the same figure inverted, *vid.* Plate 8. staff 2. Each bar in every one of these forms of common time contains a semi-breve or other notes, or rests, or notes and rests, equal to one. The first is slowest the second is quicker, but not so quick as the last; in this a semi-breve is not much longer than a minim in the first. A figure of two is sometimes, though seldom in church musick, a mood of common time; in this there is but one minim in a bar.

12. The most common moods of triple time are  $\frac{3}{2}$  and  $\frac{3}{4}$ . These fractions express such a part of a semi-breve.  $\frac{3}{2}$  Is three halves of a semi-breve, for a bar contains three minims.  $\frac{3}{4}$  is three fourths of a semi-breve, or three crotchets; for there are three crotchets in a bar of this kind of time. See Pl. 8. staff 2.

N. B. A semi-breve rest, if there are no notes joined with

it, is commonly put for the rest of a bar, though the bar may contain more or less than a semi-breve.

13. There are several other moods of time, but they are not used in church musick, and may be easily understood by the hint in the last section, *i. e.* if they have the form of a fraction they respect a semi-breve, and supposing it divided into so many parts as the lower figure signifies, they express so many of those parts as the higher figure denotes.

14. In order to give the due length to each bar, and consequently to each note, it is useful to maintain some uniform motion, which, like the vibration of a pendulum, may serve as a measure of time. This is called *beating time*.

15. The most simple and commodious way of beating time is with the foot. In common time we raise the toe of the right foot a little, then drop it to the ground and raise the heel; after keeping it up a little time we drop it and raise the toe again, and thus alternately beat the ground with the toe and heel at equal intervals. At first a person will find it difficult to preserve an equal distance between his beats; but it may be useful to practice by a clock, and if at first he stands and waves his whole body backwards and forwards as his toe or heel is set to the ground, it will make it much easier to keep time; and when he can beat accurately without it, he may drop the motion of his body, and move only his foot.

16. In common time we generally beat twice (*i. e.* once with the toe and once with the heel) for a minim; consequently four times for a semi-breve, and once for a crotchet: two quavers are sung in one beat, or four semi-quavers. As every bar in common time is equal to a semi-breve, we beat  
four



four times. But as the inverted C is a very quick time, we often beat only once for a minim, and twice in the whole bar; but we then beat slower than common.

17. The most frequent mood of common time is C with a stroke through it. The length of a crotchet in this kind of time is about a second, and therefore in beating it a person should keep pace with the pendulum of a common clock. Hence a notion may be formed of the length of a beat in every other kind of time, whether slower or quicker.

18. In triple time marked  $\frac{3}{2}$ , we beat once for a minim, and in proportion for the other notes. The length of a minim is much the same as a crotchet in the last mentioned time, and may be determined the same way.

19. In triple time, marked  $\frac{3}{4}$ , we likewise beat once for each crotchet, and for the other notes in proportion. In this time the intervals from beat to beat are shorter than in that where the mood is  $\frac{3}{2}$ ; but they are more than half the length of them.

20. In all kinds of triple time therefore we beat twice in a bar, *i. e.* once with the toe and twice with the heel. It is called triple time, because the bars consist of three's: three minims, three crotchets, &c.

21. It is an invariable rule in all kinds of time, to beat with the toe when we begin a new bar. If the first is not a compleat bar, we must begin to beat in such manner that it will come to the turn of the toe to drop when we pass to the first note of the next bar.

*N. B.* The first and last bars of a tune, and of each line, especially in triple time, are seldom compleat; but the last

note of each line and the first of the next, the last note of the tune and the first of it, make compleat bars, so that in singing the whole tune several times successively, the time is regular and without defect.

22. An S with two tittles on each side, thus: S: (and sometimes without them) often occurs in anthems. This is called a repeat, and intimates that when a person has sung to the next double bar after it, or to the end of the strain, he is to turn back to the place of the repeat, and sing the intermediate part over again.

23. Sometimes a double bar in anthems has an arch over or under it, with 1 at the first or left hand end, and 2 at the other. This is never used but in case of a repeat: when a person turns back to sing the part to be repeated, he is to sing the note opposite to 1; but when he comes the second time to that place, he is to pass over the former note, and only sing that against which the 2 is placed. See the second part of this collection, p. 44.

24. Though every note is to have the length of sound which the form of the note intimates; (for instance, one minim, crotchet, &c. should be sounded as long as any other in the same tune) yet there is a sort of stress, emphasis or accent laid on the first note of each bar. In imitating the sound of eight bells, a person lays an emphasis on the second and sixth; and in writing down the notes, a bar should be placed between the first and second, the fifth and sixth.

This is the reason of using a *bold*. A longer note might answer the end as to that particular sound; but it would alter the place of the notes in the following bars, and throw those

C

on

on which the author designed, and the air of the tune requires the emphasis to be laid, from the beginning to the middle or end of the bars.

25. It is a great beauty in composition that the long or emphatical notes should answer to the long and emphatical words. Most psalms intended for worship principally consist of a short syllable and a long one: hence our psalms commonly sound best in tunes of triple time, for the long syllables (*i. e.* the 2d, 4th, 6th, 8th) answer to long notes,

and these long notes are more emphatical as being the first in each bar, excepting that sometimes the last but one of a tune or of a line is made long, for the sake of dwelling upon a good concord.

The common time does not so well agree with the composition of our psalms; but to give all the emphasis which this kind of time will admit to the long syllables, the notes to which they are sung are generally the first in the several bars.

### C H A P. III.

#### *Of Pitching the Tune.*

**T**HIS office is commonly performed by some person who sings the tenor, as that is the leading part. The following hints in regard to it may deserve attention.

1. The only way to pitch a tune with certainty is with a pitch pipe, an instrument well known, made of four thin boards put into the form of a square whistle or flute. A tongue or plug is fitted to the hollow of it; the end which enters first is wrapped with soft leather, that it may quite stop the air; the hollow must be very exact, that the plug may stop it in all places. If the plug is  $\frac{3}{4}$  of an inch square, it must be about a foot long from the eye to the lower end; but if the plug is larger it may be shorter. It is best to pitch it by an organ, or a concert flute; but if a person has not an opportunity for this, it may be sufficiently accurate to draw out

the tongue till it sounds a note from whence a common bass voice can just descend an octave; let him mark this place, and call it F; then mark all the several intervals at which the pipe rises by semi-tones, and write their proper names upon them; for instance, F\*, G, G\*, A, A\*, B, C, C\*, &c. and in like manner the semi-tones below F.

2. Sometimes the first note of the tenor is not on the key *i. e.* the same letter as the last note of the bass. It is however best to take that height, and from thence to rise or fall to the note where the tune begins. Tunes might be set in such a manner, that by observing the key-letter, and setting the tongue of the pitch-pipe to it, the sound would determine the height; but as this accuracy is seldom observed in tunes set only for voices, the following hints may be of service.



3. After remarking the key, let a person observe how far the highest notes in the tenor rise above it and the lowest in the bass sink below it; then, without regarding what is the key-letter in the tune, let him find at what letter his pitch-pipe gives a sound from which the most distant above or below may be sung with ease.

4. For this it may be proper to make repeated trials till he has found the height at which it will sound most pleasantly in all its parts. Some notice is indeed to be taken of the treble and contra, where they are sung; but if a tune is well composed, all the parts will commonly sound well at the height, at which the tenor and bass will do so.

5. To judge what height is proper, a person should consider whether his voice is of a common pitch or not. Some can rise to much greater height than the generality of persons can. A person's voice commonly rises by singing any of the upper parts, and the organs strengthen by use, so that a body of singers can usually sing on a higher pitch than a congregation, to whom however the height of tunes sung in publick worship should be accommodated. It may farther be remarked, that it is a much greater fault to begin too high, than too low. A tune does not indeed sound so pleasantly, if it is too low; but if it is too high it cannot be sung at all. Tunes too low cramp the bass; this may however be relieved by silence, or singing the lowest notes an octave above their place, which will commonly make the same concords; but the tenor must take its course, or a congregation is confounded.

6. Yet if there are but a few notes that rise high, it is better to strain a little in sounding them, than that the greatest part of the tune should grumble along.

If a tune rises only a fifth above the key, it will commonly be proper to pitch it in A; but if many notes, especially many together, are a fifth above it, A will probably be a semi-tone too high; if very few, a semi-tone too low.

7. When by repeated trials a person has found on what letter a tune must be pitched to sound most pleasantly, let him write that letter in some proper part of the page where the tune stands. If he is to pitch the tune in publick, it may be useful to write it likewise opposite to the name in the index of tunes, where he may find it in a moment, and will have nothing to do but to find the letter on his pipe, and take the sound.

8. To save this trouble, in the following collection the letter is printed under the last note of each tenor, and against the name of each tune in the index. If on trying a few they appear to any one to be set too high or too low, he will probably find the same allowance necessary for the rest, as some pains have been taken to pitch them all equably.

9. The same tune should be pitched rather lower when sung to a very grave psalm, or on a solemn occasion, or when there are but few and weak voices, than the contrary; in the morning than in the evening. But many hints of this kind must occur to any considerate person.

10. The person that pitches, commonly chooses the tune, and he should adapt it to the psalm and occasion. Slow tunes, in common time, on a flat key, with gentle movement, (*i. e.* without any sudden or great rising and falling) are best suited to mourning, prayer, complaint, &c. Quick tunes, in triple time, on a sharp key, and with bolder move-

ment, are more adapted to psalms of joy, thanksgiving, and triumph.

11. Great caution is necessary in introducing new tunes into a congregation. They should be good ones, fit for publick worship, and brought in gradually, so that one may be thoroughly learnt before another is attempted. It may be proper to introduce them at first when a congregation is thin, that the number of the proper singers may bear the greatest proportion to the whole ; to sing slower than the true time till the congregation is acquainted with the tune ; to sing at first only the tenor and bass, and those who sing tenor should always, and especially in this case, stand in such manner that

their voices may be heard by the congregation with the greatest advantage.

12. The slow manner of singing usual in most places, makes it necessary to sing but a few verses, often makes it painful, and always prevents the pleasure of it, which greatly depends on a proper degree of quickness and vivacity. This fault may be cured in almost any place, if a body of singers would attempt it gradually, and persevere till a due speed were gained. Many would come insensibly into a quicker method, and be better pleased with it, if introduced by degrees, who would be confounded and disgusted by their attempting a reformation all at once.

#### C H A P. IV.

##### *A few Hints concerning Plain Composition.*

1. **O**F all the intervals, excepting an eighth, there are two kinds, a greater and a less, as explained ch. 1. §. 10 ; but certain false intervals should be remarked, which appear by counting the lines and spaces to be greater or less than they really are : thus Pl. 3. N<sup>o</sup>. 2. the tenor note seems to be a second to the bass, whereas it is three semi-tones, or a less third. N<sup>o</sup>. 3. appears to be a fourth ; but it is only four semi-tones, or a greater third. Flats or sharps often make these false intervals.

2. All octaves are considered as making the same interval with any note above or below them : thus a ninth and a six-

teenth are reckoned seconds, though one be an octave, and the other two octaves, to the second above or below ; and so of the rest.

3. Intervals are divided into discords, imperfect and perfect concords.

All seconds (*i. e.* 2, 9, and 16), all fourths (*i. e.* 4, 11, and 18), and all sevenths (*i. e.* 7, 14, and 21), are discords ; but seconds and sevenths are much more harsh than fourths.

The imperfect concords are thirds (*i. e.* 3, 10. and 17) and sixths (*i. e.* 6, 13, and 20.)

Perfect concords are fifths (*i. e.* 5, 12, and 19) and eighths (*i. e.* 8, 15, 22).

4. The



4. The bass, or however the lowest part (for the bass may be silent, or rise above some other part) is the foundation of the tune; therefore every note must be a proper concord to the lowest part.

5. But all the parts must be concords to each other. This they will always be, if they are concords to the bass, unless one part is a fifth and another a sixth to it. Whenever then one of these is used, the other must be omitted, except in cases where a discord is allowed, which are mentioned below, §. 21.

6. Hence it follows, that there can be no more than three different concords to the lowest part, a 3d, 5th, and 8th; or a 3d, 6th, and 8th. If there are more than three upper parts, some two or more must be the same concord, *i. e.* either unison or an octave to each other.

7. But it is not sufficient that all the correspondent notes are concords to each other; there are many cases where one or another concord will not be allowed; the following rules may assist in judging; most of them are invented by use; where any of them are built on reason, the reasons cannot be given in this abstract.

8. The first note of any upper part may be any concord to the bass; but a sixth is seldom used either to begin or end a tune.

9. An upper part may pass either by degrees or leaps into any imperfect concord, whether the bass stands still or moves: a few instances are given Pl. 3. N<sup>o</sup>. 4, where both parts move, which may serve as a specimen; though there are not examples of all cases: but two parts should seldom

make a large leap the same way, even though they move into imperfect concords, as it would cause a chasm or break in the tune.

10. If the several parts stand, many perfect concords may follow each other; or if one stands and the other moves into the octave. See Pl. 3. N<sup>o</sup>. 5.

11. If one part stands, the other may move into any concord, perfect as well as imperfect, either by degrees or leaps. See Pl. 3. N<sup>o</sup>. 6.

12. Two parts may follow each other in thirds or sixths, either by degrees or leaps. See Pl. 3. N<sup>o</sup>. 7.

13. But no two parts may *move* after each other in unison or a perfect concord, except in two successive fifths, one of which is the greater and the other the less. All instances like those in Pl. 3. N<sup>o</sup>. 8. are wrong; such as N<sup>o</sup>. 9. are admitted.

14. It is allowed to pass from one perfect concord to another (*i. e.* from a 5th to an 8, or an 8 to a 5th), if the upper part moves only one degree: but the upper part should seldom make a larger leap into a perfect concord, especially the same way as the lower, and least of all from one perfect to another: such as those in Pl. 4. N<sup>o</sup>. 1. are allowed: those in N<sup>o</sup>. 2. are admitted in composition of three or four parts, though not of fewer; and many of them are scarce to be endured even there.

15. A tune of only two parts should have but few octaves: for being perfect concords, they cloy the ear; and as they are always the same interval, they make the composition too uniform. The first and last may be an eighth; if the upper  
part

part stands, the lower may move into the eighth; and it is allowed to move into it contrary ways. Few eights should be introduced, even into a composition in three parts. All these rules relating to a composition of two parts should be observed in regard to the tenor and bass, as they are often sung without the other parts.

16. When the bass at the close falls a fifth or rises a fourth, if the note from which it falls or rises is a third below the upper part, it should be a greater third. If the upper note is naturally a less third, it should be sharpened. See instances in Pl. 4. N<sup>o</sup>. 8, 9.

17. Some notes in the bass on a sharp key require a sixth rather than a fifth to be joined to them; for instance, the semi-tone under the key (which will scarce admit either a fifth or eighth above it), the third above, and the third below the key, Pl. 4. N<sup>o</sup>. 3. rather than N<sup>o</sup>. 4. Tunes which have many such notes, that require a sixth, are fitter for few than many parts.

18. The several parts should make different concords with the bass: *i. e.* one upper part should be unison or an octave to another as seldom as possible.

19. The several parts should not lie too far asunder. The three upper ones especially should lie near together; and for this reason the treble should not ordinarily be high.

20. It is a beauty in composition to have the parts move different ways, when they can naturally do it. Thus slurred or tyed notes very agreeably move in contrary directions, one part ascending while the other descends: in three or four parts it is often best that some one at least should stand, while

the others run on in tyed notes: it likewise adds a grace, especially to quicker compositions, when one part imitates another, and as it were follows it at some distance. This is the character of fugue and canon, and something of it may be attempted in psalm tunes with advantage.

21. Discords are sometimes admitted into composition for the sake of variety, to be an echo to the sense when the sentiment is harsh, and to make the following concords the more pleasing to the ear. The principal cases in which they are allowed are, 1. When one upper part is a fifth above the bass, and another an eighth: these are of course a fourth asunder; but this fourth is always allowed, though seldom between an upper part and the bass; nor should two parts move after each other in fourths, unless they are of different kinds. 2. When two or more notes in one part answer to one in another, any discord may be allowed in any of the short notes, except the first and last. A number of notes standing in the same place may be considered as one note, and may admit a discord to be joined to any one of them except the first and last, Pl. 4. N<sup>o</sup>. 5. But it is often better to make the discordant notes shorter than the others, as is in the 3d and 4th bar of the example. 3. Before a close one part often dwells on the last note but two, when the other parts have passed on to the last but one; the part of the note thus prolonged is often a discord to the correspondent note in some other part. These are called binding notes, and the harshness of the discord has a very good effect. Such notes sometimes occur in other places than before a close, Pl. 4. N<sup>o</sup>. 6. 4. 'Tis sometimes allowed to introduce a discord rather than injure



injure the cadence of a tune: in this case a pleasant air removes the offence of a discord. 5. Many things are allowed in crotchets and quavers, which are not admitted in longer notes; and in many parts, which cannot be endured in a few. There are other cases in which discords are admitted, which can hardly be prescribed by rules; a nice ear and accurate observation will best discover when they may, or may not, be introduced.

Great wits sometimes may gloriously offend,  
And rise to faults true criticks dare not mend. POPE.

22. A discord should commonly lead to an imperfect, rather than a perfect concord; (for instance, a seventh to a sixth, and a fourth to a third, rather than an eighth, or fifth) and to the next, and not a remote concord.

23. Mr. Sympson (from whose compendium this chapter is principally taken) advises to avoid what he calls *inharmonical relation*. He defines it thus; it is when the present note of one part compared with the foregoing note of another produces a harsh discord: the instances he gives are when one part sounds a flat note or sharp, which another had immediately before sounded the contrary; or when the note of one part is a defective fifth to the last of some other part, Pl. 4. N<sup>o</sup>. 7.

24. A master in composition will make a middle close in almost any place; but as it is more easy and commodious to conclude a strain in some places than in others, it may be useful to shew a beginner which they are.

The most usual places for closes on the sharp key are marked Pl. 4. N<sup>o</sup>. 8. and on the flat key N<sup>o</sup>. 9. *N. B.* It is better that the middle closes of psalm tunes, especially of the second line, should be in some other place than in the key.

## CHAP. V.

### *A few Miscellaneous Advices in regard to Singing.*

1. **L**ET not a learner covet to run on too fast; but make himself perfect in rising and falling by degrees and intervals, and each tune, both as to the air, and time, before he proceeds further.

2. Let a learner's first care be to sing true, and to give the just sound of the note; he may afterwards learn graces and ornaments. In regard to these the best instructor is a kind of

musical taste, a good imagination and ear. These may be improved by observing a master who has an agreeable air and manner; but can receive little assistance from rules. N<sup>o</sup>. 10. is the direction commonly given for making a *trill*, which is usual at the last note but one in the upper part before a close, and in some other cases. It is made by alternately sounding two notes as long as the time will allow, always beginning, and

and resting a little, on the highest, and ending somewhat distinctly on the lowest.

3. Let every person take the part to which his voice is adapted. If one whose organs are best suited to the bass will sing tenor, he hangs as a weight on the others, is sure to sink the tune, and his voice must be rough and forced.

4. A person should never exert all the strength of his voice, as if he aimed to sing as loud as he was able. This destroys the musick of the voice, and makes it impossible to pass on with sufficient swiftness, where the notes are short. Catching at a note, and jerking along, are likewise disagreeable. There is a kind of ease and seeming negligence, in which consists the beauty of singing.

5. It is particularly disagreeable to conclude a line, &c. with a strong rough voice. The sound should not break off abruptly, but die away gradually. All the parts should gently cease together; but it is more especially wrong when the sound of the upper parts is heard after the bass.

6. Some persons insensibly contract an awkward distortion of face, or attitude of body. This will scarce ever be cured, unless an observer will frequently, and in an obliging manner acquaint them with it; and they are willing to receive the hint kindly, and make an early reformation.

7. Many good singers have an unhappy way of pronouncing the words; some mumble so as scarce to make any articulate sound; some have an awkward, vulgar pronunciation; and others, through inattention, continually put one word for another. These faults should be early and carefully guarded against.

8. A wrong pronunciation is most discernable when it affects the beginning of a line; yet it is more difficult to pronounce the first syllable true than any other, especially if it begins with a vowel. Care and pains at first will prevent it. For want of being aware or attending to it, some always begin such lines with the consonant with which the last ended, and others always begin them with a T, an M, a Y, &c. so that if the first syllable begins with a vowel, you are sure to hear the horrible sound of tau, mnau, yau, &c.

9. It cannot be thought amiss to conclude an essay intended to assist persons in learning to sing with a view to conduct this exercise with more propriety on sacred occasions, by reminding the reader that singing is an act of religious worship. While persons are learning the art, indeed, they can scarce be considered as engaged in a devout exercise. If therefore they choose to sing a tune in the words of a psalm, it is most proper to choose those that are not peculiarly devotional. Such are the verses printed Pl. 5, &c. But when it is performed as a part of worship, the utmost care should be taken not only to avoid all levities and indecencies of carriage, which are intollerable; but to adopt no expressions which we cannot conscientiously use, to enter thoroughly into the sentiments of the psalm, and to have the heart affected with them. Thus singing with the understanding and the affections, we make melody in our hearts unto the Lord; but if otherwise, whatever harmony our voices may make, we affront and provoke Almighty God. Happy will it be if this hint is attended to, whatever else in this essay is overlooked or forgotten.



Nº 1 (ch. 1. 16) (Nº 2. (ib 17) Nº 3. Nº 4. Nº 5. Nº 6. Nº 7. Nº 8. 1



N<sup>o</sup>. 9. (ch. 1. 36)

[illegible]

## Treble

Nº 10. (ib. 39)

Treble N<sup>o</sup> 10. (ib. 39) fol

Contra

Tenor

Bass

2 A Table of all the usual Keys shewing how all Cliffs may be reduced to the Treble

The musical score consists of seven staves, each representing a different key signature. The notes are labeled with letters (B, G, E, C, A, F, D) and dynamic markings (f, mf, l, m). The staves are arranged in a descending sequence of key signatures, starting from B major and ending with G major.

Staff	Key Signature	Notes (Left to Right)	Dynamic Markings (Left to Right)
1	B major (2 sharps)	B, G, E, C, A, F, D	f, l, mf, f, l, mf, f
2	G major (1 sharp)	E, C, A, F, D, B, G	l, mf, f, l, mf, f, l
3	E major (3 sharps)	A, F, D, B, G, E, C	l, f, f, l, m, f, f
4	C major (no sharps or flats)	D, B, G, E, C, A, F	m, f, f, l, f, l, m
5	A major (3 sharps)	F, D, B, G, E, C, A	f, l, mf, f, l, mf, f
6	F major (1 flat)	C, A, F, D, B, G, E	f, f, l, f, l, m, f
7	D major (2 sharps)	G, E, C, A, F, D, B	f, f, l, m, f, f, l





N<sup>o</sup>. 1. (ch. 1. 60.)      N<sup>o</sup>. 2. (IV. 2) N<sup>o</sup>. 3      N<sup>o</sup>. 4 (IV. 9) from Unifon      3

from thirds      from fifths      from sixths

N<sup>o</sup>. 5. (IV. 10)      N<sup>o</sup>. 6. (IV. 11)      N<sup>o</sup>. 7.

(IV. 12)      N<sup>o</sup>. 8. (IV. 13)      N<sup>o</sup>. 9 (ib)

4 N<sup>o</sup> 1. (IV. 14.) N<sup>o</sup> 2. (ib)

N<sup>o</sup> 3. N<sup>o</sup> 4. (IV. 17) N<sup>o</sup> 5. (IV. 21)

N<sup>o</sup> 6. (ib) N<sup>o</sup> 7. (IV. 23) N<sup>o</sup> 8. (IV. 24)

N<sup>o</sup> 9. (ib) N<sup>o</sup> 10. (V. 2)

The image shows a handwritten musical score on ten staves, organized into five systems of two staves each. The notation is in a historical style, featuring a key signature of one sharp (F#) and a common time signature (C). The pieces are numbered 1 through 10, with their respective measures indicated in parentheses. The first system contains N° 1 (IV. 14.) and N° 2 (ib). The second system contains N° 3, N° 4 (IV. 17), and N° 5 (IV. 21). The third system contains N° 6 (ib), N° 7 (IV. 23), and N° 8 (IV. 24). The fourth system contains N° 9 (ib) and N° 10 (V. 2). The notation includes various musical symbols such as notes, rests, and bar lines, and the paper shows signs of age and wear.



These Psalms may be committed to memory, and Sung to the following Tunes. 5

Short Metre. from D<sup>r</sup>. Watts's 90<sup>th</sup> Psalm.

1. O what a feeble Piece is this our mortal Frame!  
Our Life how poor a trifle 'tis, that scarce deserves the name!
2. Alas the brittle Clay that built our Body first!  
And every Month and every Day 'tis mouldering back to Dust.
3. Our Moments fly a pace, nor will our Minutes stay;  
Just like a Flood, our hasty Days are sweeping us away.
4. Well, if our Days must fly, we'll keep their end in sight;  
We'll spend them all in Wisdoms way, and let them speed their flight.

Common Metre. from D<sup>r</sup>. Watts's 49<sup>th</sup> Psalm.

1. Why doth the Man of Riches grow to Insolence and Pride,  
To see his Wealth and Honour flow with every rising Tide?
2. Why doth he treat the Poor with scorn, made of the self same Clay,  
And boast as tho' his Flesh was born of better Dust than they?
3. Not all his Riches can procure his Soul a short Reprieve,  
Redeem from Death one guilty hour, or make his Brother live.
4. Life is a Blessing can't be sold, the Ransom is too high;  
Justice will neer be brib'd with Gold, that man may never die.

Long Metre. from D<sup>r</sup>. Watts's Hymn 146 of B. II.

1. Man has a Soul of vast desires; he burns within with restless fires;  
Toft to and fro his Passions fly from vanity to vanity.
2. In vain on Earth we hope to find some solid good to fill the mind,  
We try new pleasures, but we feel the inward thirst and torment still.

- 6 3. So when a raging Fever burns we shift from side to side by turns,  
And 'tis a poor relief we gain to change the place but keep the pain.  
4. Who shall subdue this vicious thirst, this love to vanity and dust?  
Cure this vile Fever of the mind And feed our Souls with Joys refin'd?

The measure of the old 50<sup>th</sup> Psalm. from D<sup>r</sup> Watts's Version.

1. The God of Glory sends his Summons forth, calls the South Nations and awakes the North:  
From East to West the sov'reign Orders spread thro distant lands and regions of the dead.  
The Trumpet sounds; Hell trembles; Heaven rejoices; lift up your Heads ye Saints with chearful Voices
2. No more shall Atheists mock his long delay; His vengeance sleeps no more; behold the Day!  
Behold the Judge descends; his Guards are nigh; Tempest and Fire attend him down the Sky.  
When God appears, all nature shall adore him; While Sinners tremble Saints rejoice before him.

The measure of the New 50<sup>th</sup> or 115<sup>th</sup> Psalm from D<sup>r</sup> Watts's Version.

3. Vain are the artful Shapes of Eyes and Ears; the molton image neither sees nor hears:  
Their Hands are helpless, nor their feet can move, they have no Speech, nor Thought, nor Power, nor <sup>ove</sup>L  
Yet sottish Mortals make their long complaints to their deaf Idols, and their moveless Saints.
4. The Rich have Statutes well adorned with Gold; the Poor, content with Gods of courser mould,  
With tools of Iron carve the senseless Stock lopt from a Tree, or broken from a Rock:  
People and Priests drive on the solemn trade, and trust the Gods that Saws and Hammers made.

The measure of the 104<sup>th</sup> Psalm. from D<sup>r</sup> Doddridges 149<sup>th</sup> Psalm.

1. O praise ye the Lord! prepare a new Song, and let all his Saints in full Concert join:  
Ye Tribes all assemble, the feast to prolong, in solemn procession with musick divine.
2. O Israel, in him that made thee rejoice; let all Sions Sons exult in their King!  
While to martial dances you join a glad voice, your Lutes, Harps and Timbrels in harmony bring.



3. The Lord in his Saints still finds his delight; Salvation from him the meek shall adorn. 7

They well may be joyful, sustained by his might, and crowned by his Favour may lift up their Horn.

The measure of the 113<sup>th</sup> Psalm. from Dr. Watts's 112<sup>th</sup> Psalm.

1. The Man is blest who stands in awe of God, and loves his sacred Law: His Seed on Earth shall be renowned:  
His House the Seat of Wealth shall be, An inexhausted Treasury, And with successive honours crowned.

2. His liberal Favours he extends, to some he gives, to others Lends: A Generous pity fills his mind:  
Yet what his Charity impairs, He saves by prudence in affairs, And thus he's just to all Mankind.

3. His Hands, while they his Alms bestow'd, his Glory's future Harvest sow'd; The sweet remembrance of the just  
Like a green Root revives, and bears a train of Blessings for his heirs, When dying nature sleeps in Dust.

The measure of the 122<sup>d</sup> Psalm. from Dr. Watts's 133<sup>d</sup> Psalm.

1. How pleasant 'tis to see Kindred and Friends agree, each in their proper station move,  
And each fulfill their part with Sympathizing Heart, in all the Cares of Life and Love.

3. Like fruitful Showers of Rain that water all the plain, descending from the neighbouring Hills;  
Such Streams of pleasure roll thro' every friendly Soul where Love like heavenly Dew distills.

The measure of the 148<sup>th</sup> Psalm. Dr. Watts's Version.

5. Let all the Earth born race, and Monsters of the Deep,  
The Fish that cleave the Seas, or in their Bosom sleep,  
From Sea and Shore their tribute pay, and still display their makers Power.

6. Ye Vapours, Hail and Snow, praise ye th' almighty Lord,  
And stormy winds that blow to execute his Word.

When Lightnings shine, or Thunders roar, let Earth adore his Hand divine.

7. Ye mountains near the Skies, with lofty Cedars there,  
And Trees of humbler size, that Fruit in plenty bear,

Beasts wild and tame, Birds, Flies and Worms, in various forms exalt his name.

## 8 Notes and Refs.

Semibreve. D.<sup>o</sup> rest = 2 Minims. 4 Crotchets. 8 Quavers. 16 Semi-quavers.

Moods of Common Time. Moods of Triple. Flat. Sharp. Natural. Direct. Hold. A repeat: S.

Order of the Letters:  $\alpha$  -  $\theta$

### Order of Notes without

$D^0$  with one #

## Eight Notes .

Sing forward and backward.

Sol la mi fa fol la fa fol f f 1 1 m m f f f f 1 1 f f r r

## Intervals proved

3 ds

4<sup>ths</sup>

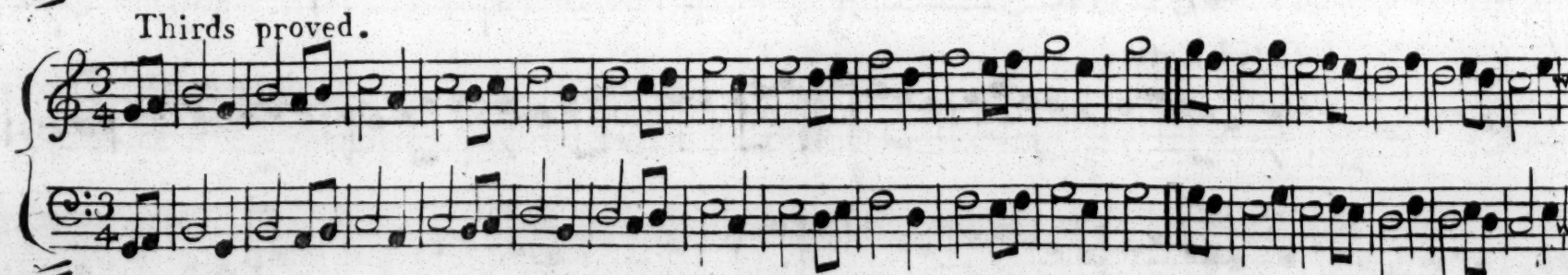
5th

6ths.

7ths

gths





10 Fourths proved



Fourths.



Example of dotted Notes.



of driving a Note.





# A COLLECTION of PSALM TUNES.

II

Alderney Tune.

Short Metre.

Musical score for Alderney Tune, Short Metre. The score is written for three staves (treble, alto, and bass clefs) in 3/2 time, with a key signature of one sharp (F#). The melody is primarily in the treble clef. The piece concludes with a double bar line and repeat dots.

Pitch at A

St. Anthony's Tune.

Musical score for St. Anthony's Tune. The score is written for three staves (treble, alto, and bass clefs) in 3/4 time, with a key signature of one sharp (F#). The melody is primarily in the treble clef. The piece concludes with a double bar line and repeat dots.

C

12 Short Metre.

Aynhoe Tune.

A musical score for the Aynhoe Tune in 3/2 time. It consists of four staves. The first three staves are treble clef, and the fourth is a bass clef. The music is written in 3/2 time, with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and bar lines. A small 'C.' is written at the end of the fourth staff.

Bedford Tune

A musical score for the Bedford Tune in 3/4 time. It consists of four staves. The first three staves are treble clef, and the fourth is a bass clef. The music is written in 3/4 time, with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and bar lines. A small 'A.' is written at the end of the fourth staff.



Birmingham new Tune.

Short Metre 13

Musical score for 'Birmingham new Tune' in 3/2 time. The score consists of four staves. The first three staves are treble clef, and the fourth is bass clef. The music is written in G major, indicated by one sharp (F#). The piece concludes with a double bar line and repeat dots. A sharp sign (A#) is visible on the fourth staff near the end.

Denton Tune.

Musical score for 'Denton Tune' in 3/2 time. The score consists of four staves. The first three staves are treble clef, and the fourth is bass clef. The music is written in G major, indicated by one sharp (F#). The piece concludes with a double bar line and repeat dots. A sharp sign (G#) is visible on the fourth staff near the end.

14 Short Metre.

Leicester Tune.

Musical score for the Leicester Tune, written in 3/2 time. The score consists of four staves. The first three staves are treble clef, and the fourth is bass clef. The key signature has one sharp (F#). The music features a variety of note values including minims, crotchets, and quavers, with frequent use of beams and slurs. The piece concludes with a double bar line and repeat dots.

A

Newcastle Tune.

Musical score for the Newcastle Tune, written in 3/4 time. The score consists of four staves. The first three staves are treble clef, and the fourth is bass clef. The key signature has one sharp (F#). The music is characterized by a more active melody with many eighth and sixteenth notes, often beamed together. The piece ends with a double bar line and repeat dots.

G#



Orange Tune.

Short Metre 15

A musical score for a piece titled "Orange Tune." in Short Metre, 15 measures. The score is written on four staves, with the first three staves grouped by a brace on the left. The first staff is in treble clef, and the second and third staves are in bass clef. The fourth staff is in treble clef. The key signature is one sharp (F#). The melody is written on the first staff, and the accompaniment is written on the second, third, and fourth staves. The piece ends with a double bar line and a repeat sign.

St Peter's Tune.

A musical score for a piece titled "St Peter's Tune." in 3/2 time. The score is written on four staves, with the first three staves grouped by a brace on the left. The first staff is in treble clef, and the second and third staves are in bass clef. The fourth staff is in treble clef. The key signature is one sharp (F#). The melody is written on the first staff, and the accompaniment is written on the second, third, and fourth staves. The piece ends with a double bar line and a repeat sign.

16 Short Metre.

Pfalm 8<sup>th</sup> Tune.

A four-staff musical score for the 8th Psalm Tune in Short Metre. The first two staves are treble clef, and the last two are bass clef. The music is in common time (C) and features a variety of note values including minims, crotchets, and quavers. The piece concludes with a repeat sign and a double bar line. A small capital letter 'A' is positioned below the third staff towards the right end.

Pfalm 19<sup>th</sup> Tune.

A four-staff musical score for the 19th Psalm Tune in Short Metre. The first two staves are treble clef, and the last two are bass clef. The music is in common time (C) and includes minims, crotchets, and quavers. The piece ends with a repeat sign and a double bar line. A small capital letter 'A' is located below the third staff towards the right end.



Pfalm 23<sup>d</sup> Tune.

Short Metre. 17



Royal Tune



18 Short Metre.

Sheffield Tune.

Musical score for the Sheffield Tune in Short Metre. The score is written for four staves, grouped in pairs. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one sharp (F#). The time signature is 3/2. The music consists of several measures, with repeat signs indicating a structure of two main sections. The notation includes various note values, rests, and accidentals.

St. Simons Tune.

Musical score for the St. Simons Tune in Short Metre. The score is written for four staves, grouped in pairs. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one sharp (F#). The time signature is 3/2. The music consists of several measures, with repeat signs indicating a structure of two main sections. The notation includes various note values, rests, and accidentals.



Southwell Tune

Short Metre

19

Handwritten musical score for the Southwell Tune, Short Metre, 19 measures. The score is written on four staves, with the first three staves grouped by a large left brace. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music consists of eighth and sixteenth notes, with repeat signs and a final double bar line. A small letter 'A' is written below the fourth staff.

Wirksworth Tune

Handwritten musical score for the Wirksworth Tune. The score is written on four staves, with the first three staves grouped by a large left brace. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music consists of eighth and sixteenth notes, with repeat signs and a final double bar line. A small letter 'G#' is written below the fourth staff.

20 Common Metre.

Althrope Tune.

Handwritten musical score for the Althrope Tune in Common Metre. The score is written on four staves, with the first three staves grouped by a brace on the left. The key signature is one sharp (F#) and the time signature is Common Metre (C). The music consists of a series of eighth and sixteenth notes, with some rests. The piece ends with a double bar line and a repeat sign.

St. Anns.

Handwritten musical score for the St. Anns tune in Common Metre. The score is written on four staves, with the first three staves grouped by a brace on the left. The key signature is one sharp (F#) and the time signature is Common Metre (C). The music consists of a series of eighth and sixteenth notes, with some rests. The piece ends with a double bar line and a repeat sign.



Bangor Tune.

Common Metre.

21

Handwritten musical score for the Bangor Tune, Common Metre, 21 measures. The score is written on four staves, grouped by a large brace on the left. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one sharp (F#). The music consists of a series of eighth and sixteenth notes, with some rests and bar lines. The final measure of the piece is marked with a double bar line and a repeat sign.

Bedford Tune.

Handwritten musical score for the Bedford Tune. The score is written on four staves, grouped by a large brace on the left. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one sharp (F#). The time signature is 3/2. The music consists of a series of eighth and sixteenth notes, with some rests and bar lines. The final measure of the piece is marked with a double bar line and a repeat sign.

Handwritten musical score for 'Bens Garden Tune' in Common Metre. The score is written on four staves, grouped in pairs. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one sharp (F#). The music is written in a common time signature (C). The score consists of four measures, each ending with a double bar line and repeat dots. The notation includes various note values, rests, and accidentals. A sharp sign (#) is visible on the fourth staff, indicating a G# note.

## Benfon Tune.

Handwritten musical score for 'Benfon Tune' in Common Metre. The score is written on four staves, grouped in pairs. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one sharp (F#). The music is written in a common time signature (C). The score consists of four measures, each ending with a double bar line and repeat dots. The notation includes various note values, rests, and accidentals. A sharp sign (#) is visible on the second staff, indicating a G# note.



Bletchingly Tune.

Common Metre

23

Musical score for Bletchingly Tune. The score is written in G major (one sharp) and 3/2 time. It consists of four staves. The first three staves are grouped by a brace on the left. The first staff is a treble clef, the second is a treble clef, and the third is a treble clef. The fourth staff is a bass clef. The music features a variety of note values including minims, crotchets, and quavers, with frequent use of beams and slurs. The piece concludes with a double bar line and a repeat sign.

Beverly Tune.

Musical score for Beverly Tune. The score is written in G major (one sharp) and 3/2 time. It consists of four staves. The first three staves are grouped by a brace on the left. The first staff is a treble clef, the second is a treble clef, and the third is a treble clef. The fourth staff is a bass clef. The music features a variety of note values including minims, crotchets, and quavers, with frequent use of beams and slurs. The piece concludes with a double bar line and a repeat sign.

24

Common Metre.

Bovey Tracey Tune.



Cambridge new Tune.





Canterbury Tune.

Common Metre. 25



Colchester Tune.

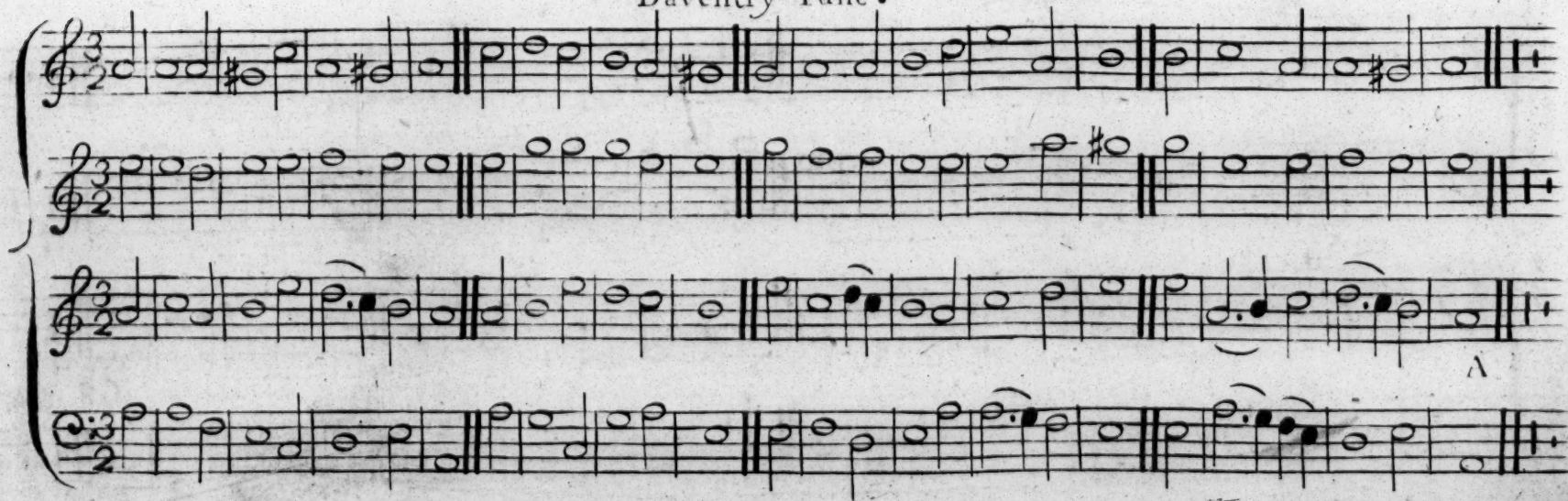


26 Common Metre

Crowle Tune.



Daventry Tune.





St. Davids Tune.

Common Metre. 27

A musical score for 'St. Davids Tune' in Common Metre (2/4 time). The score consists of four staves. The first three staves are treble clef, and the fourth is a bass clef. The key signature is one sharp (F#). The melody is written on the first staff, and the accompaniment is on the other three staves. The piece ends with a double bar line and a repeat sign.

St. Dunstons Tune.

A musical score for 'St. Dunstons Tune' in 3/2 time. The score consists of four staves. The first three staves are treble clef, and the fourth is a bass clef. The key signature is one sharp (F#). The melody is written on the first staff, and the accompaniment is on the other three staves. The piece ends with a double bar line and a repeat sign.

Psalm 42.<sup>d</sup> Dr. Watts.

Elenborough Tune. Tenor and Bass.

With earnest longings of the mind, my God to thee I look; So pants the hunted Hart to find,

So pants the hunted Hart to find And taste the cooling Brook, And taste the cooling Brook. F#



Gainfborough Tune.

Common Metre. 29

Handwritten musical score for 'Gainfborough Tune' in 3/2 time. The score consists of four staves. The first three staves are in treble clef with a key signature of one sharp (F#). The fourth staff is in bass clef with the same key signature. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. There are repeat signs (double bar lines with dots) throughout the piece. A G# note is marked at the end of the fourth staff.

St George's Tune.

Handwritten musical score for 'St George's Tune' in common time (C). The score consists of four staves. The first three staves are in treble clef with a key signature of one sharp (F#). The fourth staff is in bass clef with the same key signature. The music is characterized by many beamed sixteenth notes, creating a fast, rhythmic melody. There are repeat signs (double bar lines with dots) throughout. A G# note is marked at the end of the fourth staff.

30 Common Metre.

Gordon Tune.

Handwritten musical score for the 'Gordon Tune' in Common Metre. The score is written on four staves, grouped by a brace on the left. The first three staves are in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The fourth staff is in bass clef with the same key signature and time signature. The music consists of a series of eighth and sixteenth notes, with some rests and bar lines. A final note on the fourth staff is marked with a sharp sign (G#).

Hertford Tune.

Handwritten musical score for the 'Hertford Tune' in Common Metre. The score is written on four staves, grouped by a brace on the left. The first three staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is in bass clef with the same key signature and time signature. The music consists of a series of eighth and sixteenth notes, with some rests and bar lines. A final note on the fourth staff is marked with a sharp sign (A).



St. James's Tune.

Common Metre. 31



Irish Tune.



52. Common Metre. St Ives Tune.

A musical score for the 'St Ives Tune' in Common Metre (3/2 time). The score consists of four staves, with the first three grouped by a brace on the left. The notation is in treble and bass clefs. The key signature has one sharp (F#). The melody is written on the top staff, and the accompaniment is on the bottom staff. The piece ends with a double bar line and a repeat sign. A final note on the third staff is marked with a G#.

Kersal Tune.

A musical score for the 'Kersal Tune' in Common Metre (3/2 time). The score consists of four staves, with the first three grouped by a brace on the left. The notation is in treble and bass clefs. The key signature has one sharp (F#). The melody is written on the top staff, and the accompaniment is on the bottom staff. The piece ends with a double bar line and a repeat sign. A final note on the third staff is marked with a B.



Kidderminster Tune.

Common Metre. 33

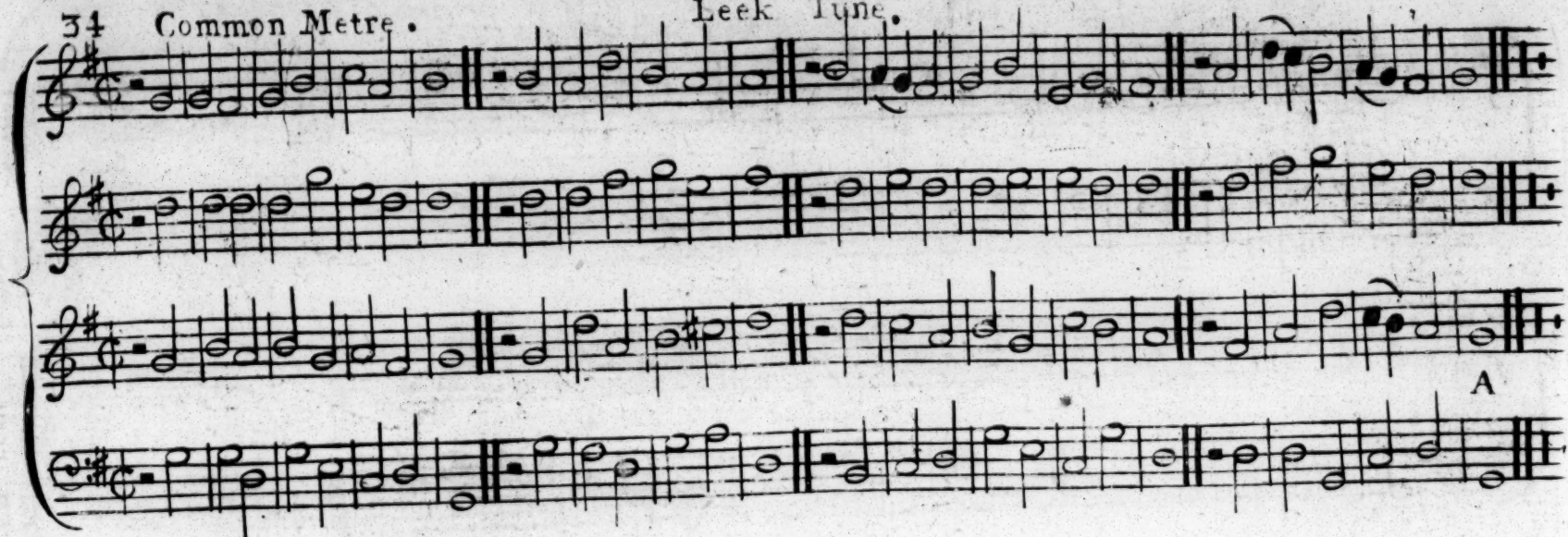
Handwritten musical score for the Kidderminster Tune. The score is written in Common Metre (C) and consists of four staves. The first three staves are treble clef, and the fourth is bass clef. The key signature is one sharp (F#). The music is written in a simple, folk-like style with many eighth and sixteenth notes. The piece ends with a double bar line and a final chord marked with a G#.

Leeds Tune

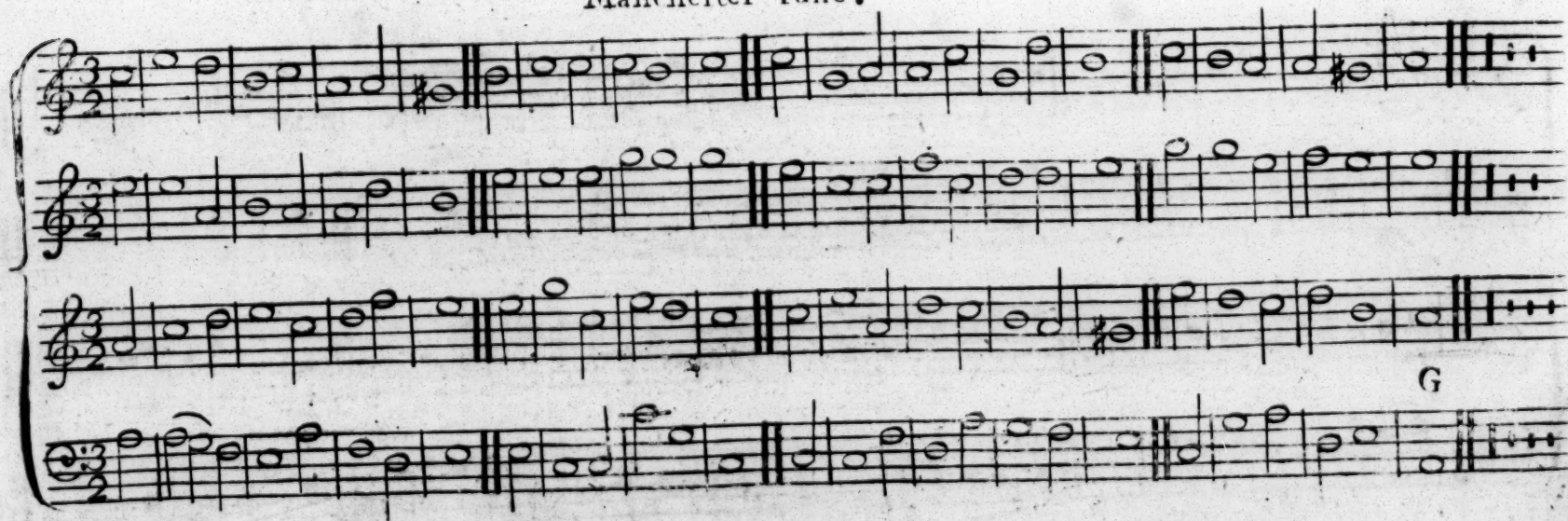
Handwritten musical score for the Leeds Tune. The score is written in 3/4 time and consists of four staves. The first three staves are treble clef, and the fourth is bass clef. The key signature is one sharp (F#). The music is written in a simple, folk-like style with many eighth and sixteenth notes. The piece ends with a double bar line and a final chord marked with an A.

34 Common Metre.

Leek Tune.



Manchester Tune.





Manchester new Tune.

Common Metre.

35



St Michael's Tune.



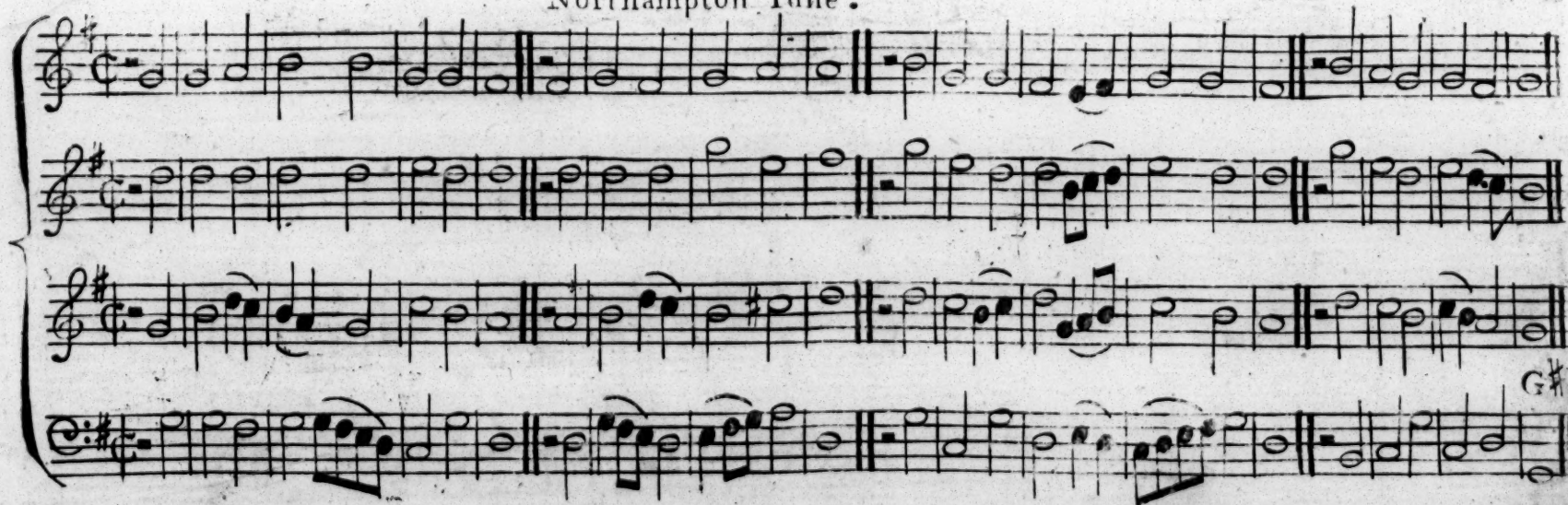
36

Common Metre.

St Neots Tune.



Northampton Tune.





Norwich Tune.

Common Metre 37

Handwritten musical score for the Norwich Tune. The score is written in 3/2 time and consists of four staves. The first three staves are treble clef, and the fourth is a bass clef. The music is written in G major (one sharp). The first staff contains the melody, and the subsequent staves provide harmonic accompaniment. The piece concludes with a double bar line and repeat dots. A small 'A' is written at the end of the fourth staff.

Nottingham Tune.

Handwritten musical score for the Nottingham Tune. The score is written in 3/2 time and consists of four staves. The first three staves are treble clef, and the fourth is a bass clef. The music is written in G major (one sharp). The first staff contains the melody, and the subsequent staves provide harmonic accompaniment. The piece concludes with a double bar line and repeat dots. A small 'B' is written at the end of the fourth staff.

38 Common Metre.

Portsmouth Tune.

Handwritten musical score for the Portsmouth Tune. The score is written in Common Metre (3/4 time) and features a key signature of one sharp (F#). It consists of four staves, with the first three staves grouped by a brace on the left. The notation includes various musical symbols such as treble and bass clefs, a key signature of one sharp, a 3/4 time signature, and notes with stems and beams. The piece concludes with a double bar line and a final G# note on the fourth staff.

Ringley Tune.

Handwritten musical score for the Ringley Tune. The score is written in Common Metre (3/4 time) and features a key signature of one sharp (F#). It consists of four staves, with the first three staves grouped by a brace on the left. The notation includes various musical symbols such as treble and bass clefs, a key signature of one sharp, a 3/4 time signature, and notes with stems and beams. The piece concludes with a double bar line and a final G# note on the fourth staff.



Sevenoak's Tune.

Common Metre. 39



Southampton Tune.



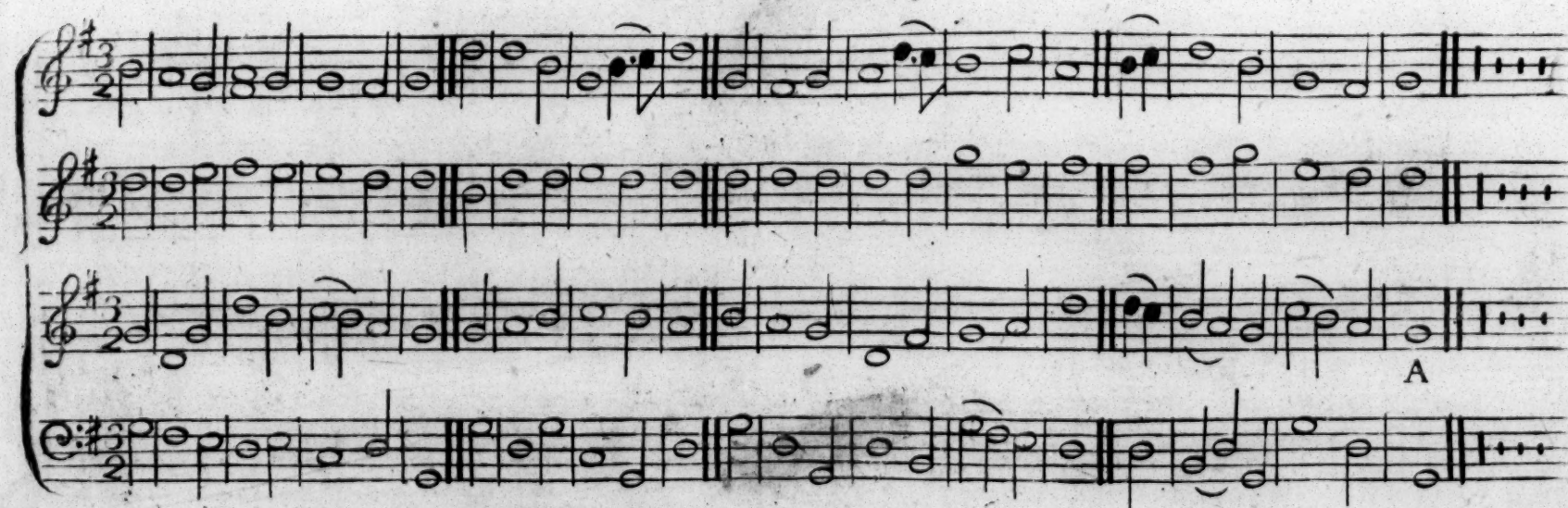
Common Metre.

Stroud Tune.



with ev'ry &c. withe'vry &c. G#

Stroudwater Tune.



A



Sturminster.

Common Metre. 41

A musical score for the hymn 'Sturminster' in Common Metre, consisting of 41 measures. The score is written for four staves: two treble clefs (Soprano and Alto) and two bass clefs (Tenor and Bass). The key signature has one sharp (F#), and the time signature is 3/2. The melody is primarily in the Soprano and Alto parts, with the Tenor and Bass parts providing harmonic support. The piece concludes with a double bar line and repeat dots.

Totnefs.

A musical score for the hymn 'Totnefs' in Common Metre. The score is written for four staves: two treble clefs (Soprano and Alto) and two bass clefs (Tenor and Bass). The key signature has one sharp (F#), and the time signature is 3/2. The melody is primarily in the Soprano and Alto parts, with the Tenor and Bass parts providing harmonic support. The piece concludes with a double bar line and repeat dots.

42

Common Metre.

Uppingham Tune.

Handwritten musical score for the Uppingham Tune. The score is written in Common Metre (2/4 time) and consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is one sharp (F#). The music is written in a simple, folk-like style with many eighth and sixteenth notes. The piece ends with a double bar line and a repeat sign.

Wakefield Tune.

Handwritten musical score for the Wakefield Tune. The score is written in Common Metre (2/4 time) and consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is one sharp (F#). The music is written in a simple, folk-like style with many eighth and sixteenth notes. The piece ends with a double bar line and a repeat sign. A small 'A' is written at the end of the fourth staff.



## Walney Tune.

Common Metre.

43



## Walfal Tune.



44

Common Metre.

Westerham Tune.

Handwritten musical score for the Westerham Tune in Common Metre. The score is written on four staves, with the first three staves grouped by a brace on the left. The first staff is in treble clef with a 3/2 time signature. The second and third staves are also in treble clef. The fourth staff is in bass clef. The music consists of a series of eighth and sixteenth notes, with some rests and bar lines. A small 'A' is written at the end of the fourth staff.

Windfor Tune.

Handwritten musical score for the Windfor Tune in Common Metre. The score is written on four staves, with the first three staves grouped by a brace on the left. The first staff is in treble clef with a common time signature (C). The second and third staves are also in treble clef. The fourth staff is in bass clef. The music consists of a series of eighth and sixteenth notes, with some rests and bar lines. A small 'A' is written at the end of the fourth staff.



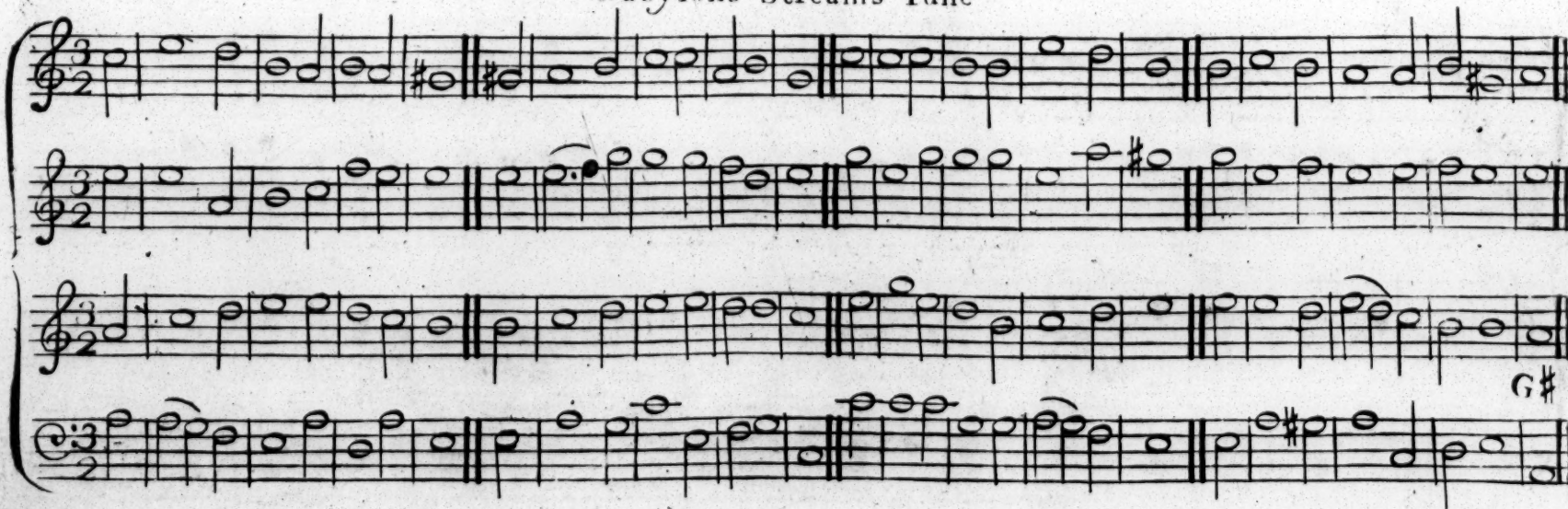
Angels Song Tune

Long Metre

45



Babylon's Streams Tune



Long Metre.

Bath Tune.

A musical score for the 'Bath Tune' in Long Metre. The score is written for four staves, grouped in pairs. The first two staves are in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The last two staves are in bass clef with the same key signature and time signature. The music consists of a single melodic line with a 3/2 time signature, featuring a variety of note values including minims, crotchets, and quavers. The piece concludes with a double bar line and repeat dots.

Berwick Tune.

A musical score for the 'Berwick Tune'. The score is written for four staves, grouped in pairs. The first two staves are in treble clef with a key signature of one sharp (F#) and a common time (C) signature. The last two staves are in bass clef with the same key signature and time signature. The music features a single melodic line with a common time signature, characterized by frequent beamed eighth notes and dotted rhythms. The piece concludes with a double bar line and repeat dots.



Coventry Tune.

Long Metre.

47

Handwritten musical score for the Coventry Tune, Long Metre, 47 measures. The score is written on four staves. The first three staves are in treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The fourth staff is in bass clef with the same key signature and time signature. The music consists of a series of eighth and sixteenth notes, with some rests and bar lines indicating the 47 measures.

Darwent Tune.

Handwritten musical score for the Darwent Tune, 47 measures. The score is written on four staves. The first three staves are in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The fourth staff is in bass clef with the same key signature and time signature. The music consists of a series of eighth and sixteenth notes, with some rests and bar lines indicating the 47 measures.

Long Metre.

Bath Tune.

A four-staff musical score for the 'Bath Tune' in Long Metre. The first three staves are treble clef, and the fourth is bass clef. The key signature is one sharp (F#) and the time signature is 2/2. The music consists of a single melodic line with a few chords, featuring a repeat sign and a final cadence. A fermata is placed over the final note of the first staff. The letter 'A' is written below the final note of the fourth staff.

Berwick Tune.

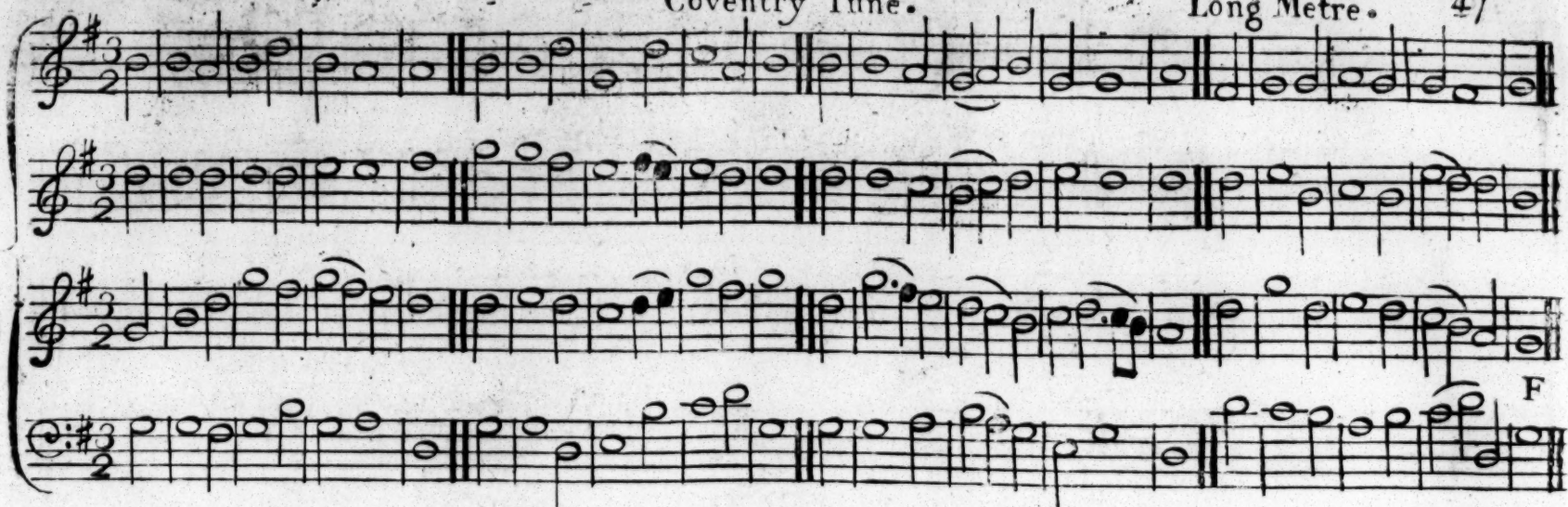
A four-staff musical score for the 'Berwick Tune'. The first three staves are treble clef, and the fourth is bass clef. The key signature is one sharp (F#) and the time signature is C (common time). The music features a single melodic line with a few chords, featuring a repeat sign and a final cadence. A fermata is placed over the final note of the first staff. The letter 'G#' is written below the final note of the fourth staff.



Coventry Tune.

Long Metre.

47



Darwent Tune.



Musical score for 'Evening Hymn' in Long Metre. The score is written for four staves, grouped by a brace on the left. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has one sharp (F#), and the time signature is 3/2. The music consists of a series of eighth and sixteenth notes, with some rests and repeat signs. The final note of the fourth staff is marked with a G#.

## Green's 100 Psalm Tune.

Musical score for 'Green's 100 Psalm Tune'. The score is written for four staves, grouped by a brace on the left. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has one sharp (F#), and the time signature is 3/2. The music consists of a series of eighth and sixteenth notes, with some rests and repeat signs. The final note of the fourth staff is marked with an A.



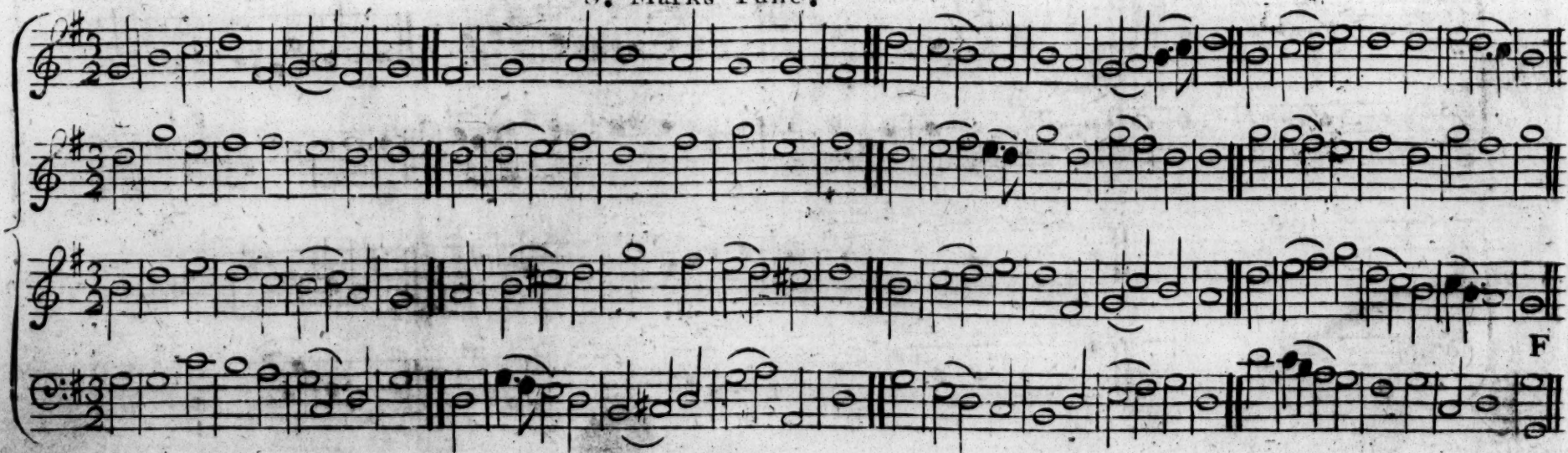
Lavington Tune.

Long Mètre

49



St. Marks Tune.



50

Long Metre.

Minshall Tune.

Minshall Tune. Long Metre. This musical score is written for four staves. The first three staves are in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The fourth staff is in bass clef with the same key signature and time signature. The music consists of a single melodic line with some rests, repeated in four parts. The piece concludes with a double bar line and a repeat sign. A capital letter 'A' is positioned at the end of the fourth staff.

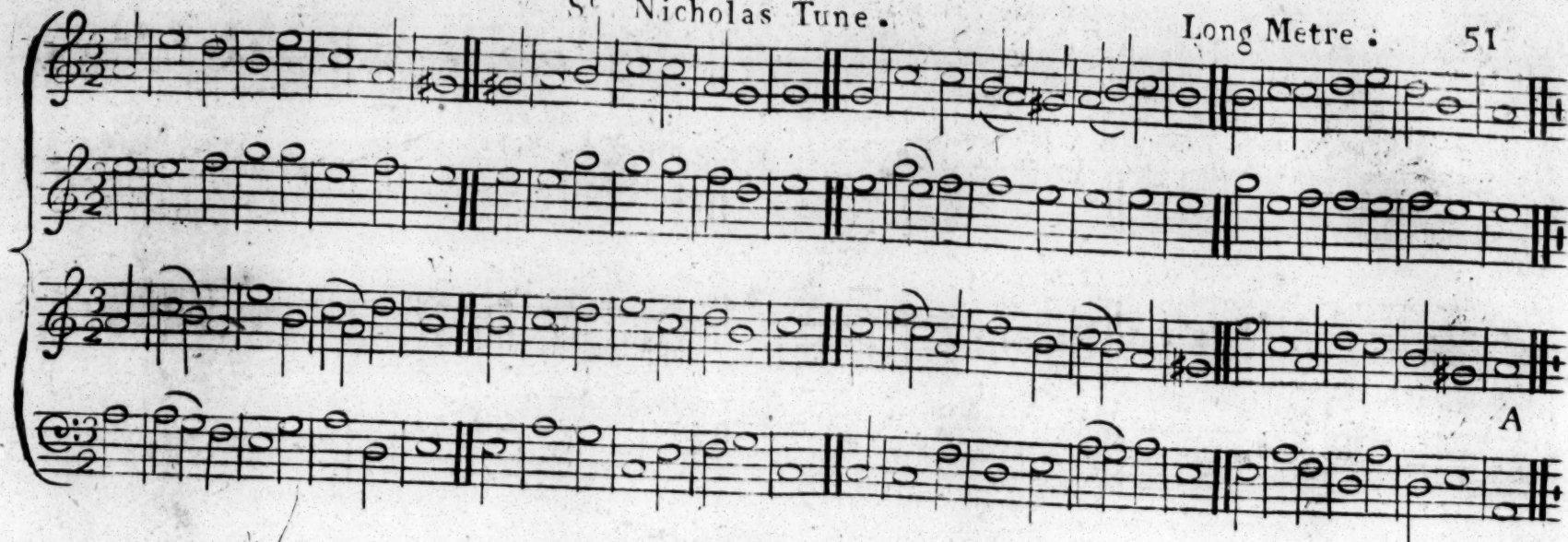
Morning Hymn.

Morning Hymn. This musical score is written for four staves. The first three staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The fourth staff is in bass clef with the same key signature and time signature. The music features a more complex melody with many eighth and sixteenth notes, repeated in four parts. The piece concludes with a double bar line and a repeat sign. A capital letter 'A' is positioned at the end of the fourth staff.



St Nicholas Tune.

Long Metre : 51



Pfalm 10<sup>th</sup> Tune.



A four-staff musical score for the Psalm 51st Tune in Long Metre. The first two staves are treble clef, and the last two are bass clef. The music is written in a single system with a brace on the left. The notation includes various note values, rests, and bar lines. A 'G' is written at the end of the fourth staff.

A four-staff musical score for the Psalm 90th Tune. The first two staves are treble clef, and the last two are bass clef. The music is written in a single system with a brace on the left. The notation includes various note values, rests, and bar lines. An 'A' is written at the end of the fourth staff.



Pfalm 92<sup>d</sup> Tune.

Long Metre

53



Pfalm 150<sup>th</sup> Tune.



54 Long Metre.

Quercy Tune.

Musical score for the Quercy Tune in Long Metre. The score is written for four staves, grouped in pairs. The key signature is one sharp (F#) and the time signature is 3/2. The music consists of a series of eighth and sixteenth notes, with repeat signs indicating a 16-measure structure. A 'G' is written below the final measure of the fourth staff.

Rochford Tune.

Musical score for the Rochford Tune in Long Metre. The score is written for four staves, grouped in pairs. The key signature is one sharp (F#) and the time signature is 3/4. The music features a more complex rhythmic pattern with many sixteenth notes and some triplets. A 'G' is written below the final measure of the fourth staff.



Trumpet Tune.

Long Metre.

55

A musical score for a piece titled "Trumpet Tune." in 3/4 time, Long Metre. The score is written for four staves, grouped in two pairs. The key signature is one sharp (F#). The first staff of each pair is a treble clef, and the second is a bass clef. The music consists of a series of eighth and sixteenth notes, with some rests. The piece ends with a double bar line and a repeat sign. The letter "A" is written at the end of the fourth staff.

Savoy Tune.

A musical score for a piece titled "Savoy Tune." in 3/4 time. The score is written for four staves, grouped in two pairs. The key signature is one sharp (F#). The first staff of each pair is a treble clef, and the second is a bass clef. The music consists of a series of eighth and sixteenth notes, with some rests. The piece ends with a double bar line and a repeat sign. The letter "A#" is written at the end of the fourth staff.

56 Long Metre.

Virginia Tune. Tenor and Bass.

D<sup>r</sup>. Watts's Hymn B. 1. N<sup>o</sup>. 145.

Go worship at Im-manuels fest, See in his Face what wonders meet! Earth is too narrow  
to exprefs His worth, his Glo-ry, or his Grace. His worth, his Glo-ry, or his Grace. D#

Wareham Tune.

C



Wells Tune.

Long Metre.

57

Wells Tune. Long Metre. 57

This musical score is for the Wells Tune, set in G major (one sharp) and 4/4 time. It consists of four staves. The first three staves are treble clef, and the fourth is a bass clef. The music is written in a simple, hymn-like style with many whole and half notes. The piece concludes with a double bar line and a repeat sign.

Winchester Tune.

Winchester Tune.

This musical score is for the Winchester Tune, set in D major (two sharps) and 3/2 time. It consists of four staves. The first three staves are treble clef, and the fourth is a bass clef. The music is written in a simple, hymn-like style with many whole and half notes. The piece concludes with a double bar line and a repeat sign.

Handwritten musical score for the Winterbourn Tune, Long Metre. The score is written on four staves, grouped by a large brace on the left. The first three staves are in treble clef, and the fourth is in bass clef. The key signature is one sharp (F#). The music is written in a long, flowing style with many eighth and sixteenth notes, and rests. The piece concludes with a double bar line and a repeat sign. A letter 'B' is written at the end of the fourth staff.

## Yarmouth Tune.

Handwritten musical score for the Yarmouth Tune, Long Metre. The score is written on four staves, grouped by a large brace on the left. The first three staves are in treble clef, and the fourth is in bass clef. The key signature is one sharp (F#). The music is written in a long, flowing style with many eighth and sixteenth notes, and rests. The piece concludes with a double bar line and a repeat sign. A letter 'G#' is written at the end of the fourth staff.



Ipplepen Tune.

Common Metre Double.

59

Sing Dr Watts B.H.H. 66. to this Tune.

with every &c.

with every &c.

Why doth &c. vid. p. 5.

with every &c.

with every &c.

Why

with every &c.

of better &c.

of better &c.

of better &c.

doth he &c.

and boast &c.

of better &c.

of better &c.

E

made of the &c.

of better &c.

of better &c.

60 Common Metre Double St Matthews Tune

This is a handwritten musical score for a piece titled "St Matthews Tune". The score is written in Common Metre Double, which is a 3/2 time signature. The music is arranged in two systems, each containing four staves. The first system uses treble and bass clefs, while the second system uses only treble clefs. The notation includes various musical symbols such as notes, rests, bar lines, and repeat signs. A key signature change to one sharp (F#) is indicated in the second system. The score is written in ink on aged paper.



Great Milton's Tune.

Common Metre Double. 61

This is a handwritten musical score for a piece titled "Great Milton's Tune." The score is written in Common Metre Double, which is a 2/4 time signature. The key signature is one sharp (F#), indicating the key of D major or B minor. The score is organized into two systems, each containing four staves. The first system consists of three treble staves and one bass staff, while the second system also consists of three treble staves and one bass staff. The notation includes various musical symbols such as notes, rests, and bar lines. The piece concludes with a final cadence marked by a double bar line and a fermata. A small letter "G" is visible at the end of the fourth staff in the second system.

A handwritten musical score for a hymn tune. The score is written on two systems of four staves each. The first system consists of four staves, and the second system also consists of four staves. The music is written in a common time signature (C) and features a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and bar lines. The first system ends with a double bar line and a repeat sign. The second system ends with a double bar line and a repeat sign. The letter 'A' is written below the third staff of the second system, indicating a section or variation. The paper is aged and shows some staining.



Sion Tune.

Common Metre Double.

63

The musical score is written in 3/2 time and consists of two systems of four staves each. The first system includes a treble and bass staff pair, and a second treble and bass staff pair. The second system also includes a treble and bass staff pair, and a second treble and bass staff pair. The music is written in 3/2 time and features various musical notations including notes, rests, and bar lines. The key signature is one sharp (F#). The score ends with a double bar line and a repeat sign.

A

64

Long Metre Double

St Luke's

Handwritten musical score for St Luke's, Long Metre Double, page 64. The score is written on two systems of four staves each. The first system includes a treble and bass staff pair, and a second treble and bass staff pair. The second system also includes a treble and bass staff pair, and a second treble and bass staff pair. The music is written in 3/2 time, with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, bar lines, and repeat signs. The score is written in ink on aged paper.



The old 50th Psalm Tune.

Peculiar Measure.

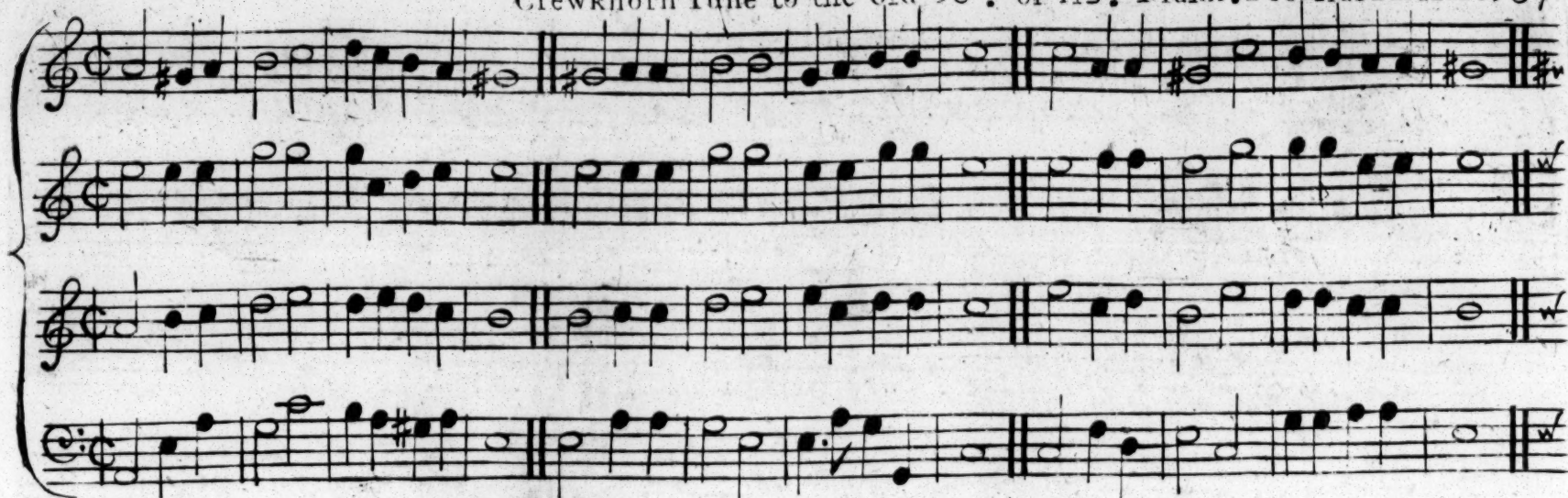
65



Handwritten musical score for 'Mortram. old 50<sup>th</sup> Psalm Tune.' The score is written on two systems of four staves each. The first system consists of four staves, with the top three in treble clef and the bottom one in bass clef. The second system also consists of four staves, with the top three in treble clef and the bottom one in bass clef. The music is written in a common time signature (C) and features various musical notations including notes, rests, and bar lines. The paper is aged and shows some staining.



Crewkhorn Tune to the old 50<sup>th</sup> or 115<sup>th</sup> Psalm. Peculiar Measure. 67



Peculiar Measure.

New 50<sup>th</sup> or 115<sup>th</sup> Psalm.

A handwritten musical score for a four-part setting of the 50th or 115th Psalm. The score is written on eight staves, organized into two systems of four staves each. The first system (top four staves) begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The second system (bottom four staves) begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a style characteristic of 18th or 19th-century manuscript notation, featuring various note values, rests, and bar lines. The notation includes many beamed eighth and sixteenth notes, suggesting a lively tempo. The score concludes with a double bar line and a repeat sign (two dots) on the final staff of the second system. A small letter 'G' is written below the final staff of the second system.



The 104<sup>th</sup> Psalm Tune .

Peculiar Measure .

69

The first system of musical notation consists of four staves. The top three staves are in treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a 'Peculiar Measure' style, featuring a mix of half and whole notes with frequent rests. The system concludes with a double bar line and a repeat sign.

The second system of musical notation also consists of four staves, continuing the melody from the first system. The notation remains consistent with the first system, using treble and bass clefs with a key signature of one sharp and a 3/2 time signature. The music continues with a similar pattern of notes and rests, ending with a double bar line and a repeat sign. A small letter 'A' is written below the bottom staff towards the end of the system.

A handwritten musical score on aged paper, featuring two systems of music. Each system consists of four staves: two treble clefs and two bass clefs. The first system is marked with a '3' over the first treble staff and a '2' under the first bass staff, indicating a 3/2 time signature. The music is written in a style typical of 18th or 19th-century manuscript notation, with various note values, rests, and bar lines. The second system also follows the same four-staff structure. The paper shows signs of age, including some staining and wear along the edges.



113<sup>th</sup> Psalm Tune. or Chetham's 112<sup>th</sup>

Peculiar Measure.

71

The image displays a handwritten musical score on aged paper. It consists of two systems, each containing four staves. The first system is grouped by a large left brace. The first two staves of each system are in treble clef, and the last two are in bass clef. The music is written in a common time signature (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The first system concludes with a double bar line and repeat dots. The second system also concludes with a double bar line and repeat dots. A small capital letter 'A' is written below the third staff of the second system. The paper shows signs of age, including slight discoloration and wear along the edges.

This page contains a handwritten musical score for the 'Newton Tune', identified as Psalm 113<sup>th</sup>. The score is written in C major and consists of two systems of four staves each. The first system includes a treble and bass staff pair, and the second system includes two treble staves and two bass staves. The notation is in a historical style, featuring various note values, rests, and bar lines. The first system concludes with a repeat sign and a 'w' marking. The second system concludes with a 'C' marking. The manuscript shows signs of age, including ink bleed-through and some staining.



Pfalm 122d

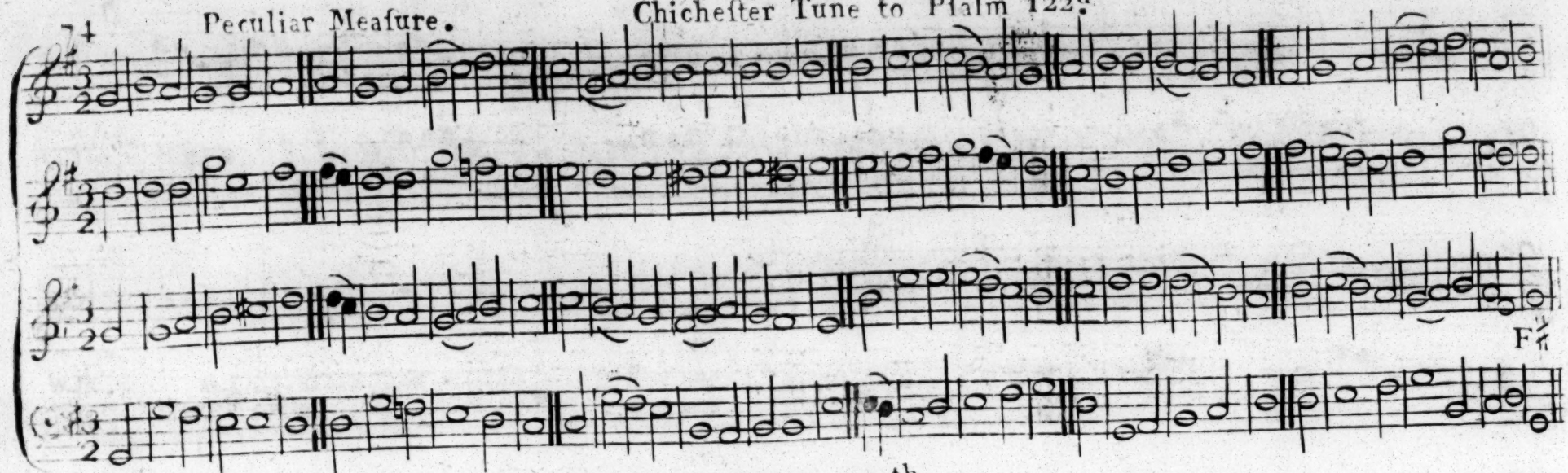
Peculiar Measure.

73



74

Peculiar Measure.

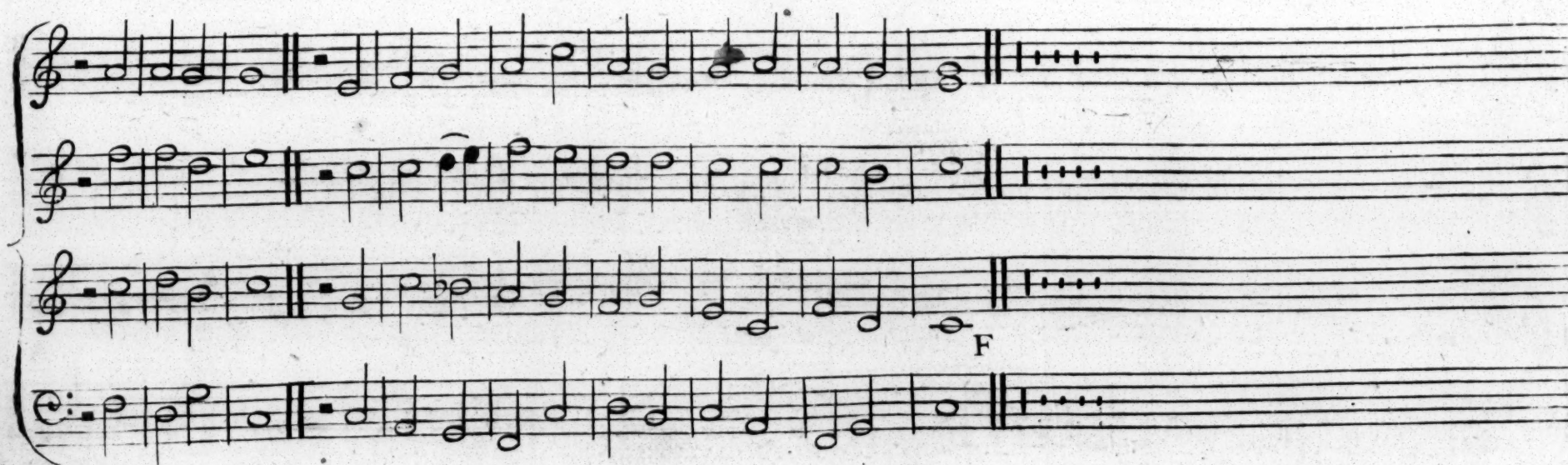
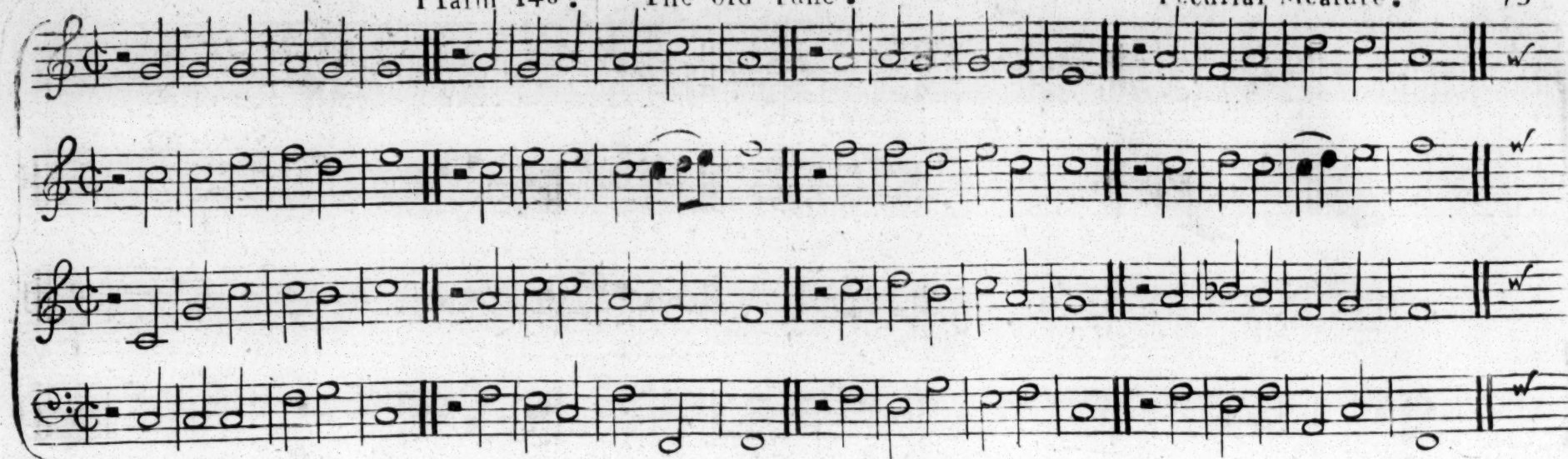
Chichester Tune to Psalm 122<sup>d</sup>Stockport Psalm 148<sup>th</sup>



Psaln 148<sup>th</sup> The old Tune.

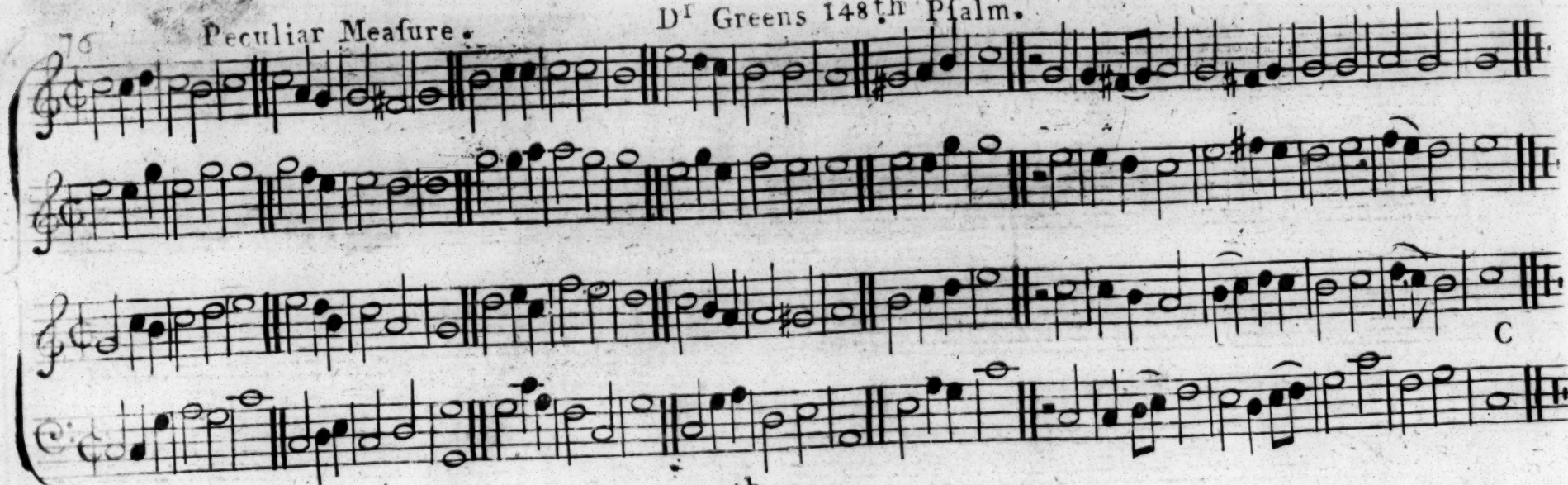
Peculiar Measure.

75



Peculiar Measure.

D<sup>r</sup> Greens 148<sup>th</sup> Psalm.



New 148<sup>th</sup> Psalm.



W<sup>m</sup> Smith Sculp.



# On the Death of a Believer

The musical score is written on five staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a cursive, handwritten style. The lyrics are written below the notes, with some words underlined. The score ends with a double bar line and three repeat signs (two slanted lines and a cross) on the fifth staff.

Soldier of Christ adieu! thy conflicts hence are past, the Lord hath brought thee thro' the  
Lord hath brought thee thro' & given y<sup>e</sup> crown at last, & given the crown at last.  
Rejoice to wear y<sup>e</sup> glorious prize, rejoice with God in Paradise, rejoice to wear the  
Glorious Prize, rejoice with God in Paradise. —





Senior S.

# Helmstey

Come ye Sinners poor & wretched, weak & wounded sick & sore  
Bass He is able, he is able, he is able, he is willing - doubt no more

*H. Mansfield. SM.*





*Tenor* *Mount Ephraim. S M Psalm 25. 2 part*

*Bass*

This block contains the first system of a handwritten musical score. It features two staves: a top staff for the Tenor voice and a bottom staff for the Bass voice. The music is written in G major (one sharp) and 3/4 time. The title 'Mount Ephraim. S M Psalm 25. 2 part' is written in cursive above the Tenor staff. The notation includes various note values, rests, and bar lines. A diagonal line is drawn across the page, passing over the first system.

*Tenor* *Seven Street*

*Bass*

Come thou Fount &c &c &c

This block contains the second system of the handwritten musical score. It features two staves: a top staff for the Tenor voice and a bottom staff for the Bass voice. The music is written in G major (one sharp) and common time (C). The title 'Seven Street' is written in cursive above the Tenor staff. Below the Tenor staff, the lyrics 'Come thou Fount &c &c &c' are written. The notation includes various note values, rests, and bar lines. A diagonal line is drawn across the page, passing over the second system.





# Trumpet Tune

